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El Djem, where thousands of early Christian martyrs met a bloody death, for the arena dates back to the third century

The Africa of Architects: I

By Lucy Embury

Photographs by courtesy of the French Line and the author

AFRICA isn't merely a country of big game and picturesque appeal, though, in the popular mind, these have grown to be its two overshadowing aspects. Primarily and importantly it is a land of inherited civilizations. From Red Sea to Atlantic the northern coast is dotted with dropped treasure of bygone ages. The miracle is that so much has survived the sweeping back and forth from east to west and west to east of restless peoples seeking new kingdoms to conquer. Roughly speaking, for twenty-odd centuries since Dido oared over in her trireme, North African shores have known little peace—the earth has quivered beneath successive heels of Phœnician, Roman, Vandal, Byzantine, and Arabic origin. Some of these races have been builders, some destroyers, but out of the long struggle a residue of precious silt remains.

Rome it is who most arrests us; Rome who,

twenty centuries ago, stretched forth a formidable, gauntleted hand and crushed Dido's Carthage off the map (146 B. C.). Upon the cooled ash of Phœnician empire regally she rebuilt, so regally that her cities still stand defying death and time upon the mountainsides, her aqueducts still march across the plains.

Whenever you think of Rome you have to remember Carthage, Cart Hadach, the "new city" of old Phœnicia. For sixteen days it burned before Scipio was content to shrug and leave it. Thirty years later (116 B. C.) there was a still-born attempt at re-establishment, but not till a full century after its demolition did the ghost of Carthage take on flesh and blood again. Revived (46 B. C.) by Julius Cæsar, it became the second city of the Roman Empire. In 439 A. D. the Vandals seized and held it for a century. They in turn were ejected by the Byzantines whose sway endured until,



Of local materials and primitive in the extreme, these native villages have distinct character and a certain suitability. Near El Kantara, Algeria



during the seventh century, beneath the onrush of Hassane Ben Nomane and his Arabic hordes, the city met a final fate. Such details of destruction and renascence are here significant because in a sense they epitomize the history of early North African architecture.

The first sight of Carthage to-day is bitterly disappointing, the approach is cluttered with

commonplaceness, lacks the dramatic quality of El Djem whose superb cylinder rises in clean solitude against the sky. You have to nose and poke about a bit to discover the secrets being slowly unearthed by Pere Delattre and his devoted band who have been at work here since 1881. A paradise for the archæologist, this "richest natural museum on the face of the



Occasionally one finds an echo of France in the Algerian farmhouse group

A tower typical of Ghardaia and its sister cities



Tlemcen is rich in relics contemporaneous with those of Granada, and a study of Moorish style might well begin here



earth"—yes, but a place that stirs, too, the imagination of the architect. One wanders through the small museum with mounting excitement, so much has been sifted out of the silt, revelatory material that, pieced together, makes it possible to rebuild the bygone picture, to know in what manner, what houses, men lived.

There are, it would seem, few new tricks under the sun. The Phœnicians had their skyscrapers of seven-story height, the Romans their central heating systems, their hot sulphur baths. They've gone us one better in the way of subterranean palaces so that instead of changing from town house to seaside, wealthy folk made the adjustment to seasons by merely



On the island of Djerba most of the potters' houses are built of material recovered from a Roman settlement
The Minaret of Aghadir, on the outskirts of Tlemcen



Obviously of Græco-Roman inspiration is this "Victory" recovered from the silt of the second Carthage

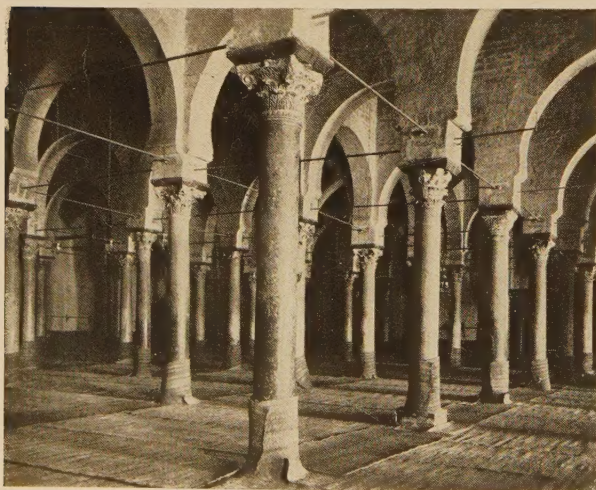


Priestess from the Temple of Tanit, incredibly cruel goddess of Punic Carthage. This figure (fourth century B. C.) is one of the most fascinating in the Lavignerie Museum



Now that the dust is out of her eyes Dame "Abundance" looks as if she had sprung into life only thirty instead of two thousand years ago

At Kairwan the Holy ancient Roman capitals rest upon red porphyry pillars of ninth-century Arabic make



Built to endure, as these arches testify—the construction of El Djem is attributed to Gordian the Elder whose reign began 238 A. D.

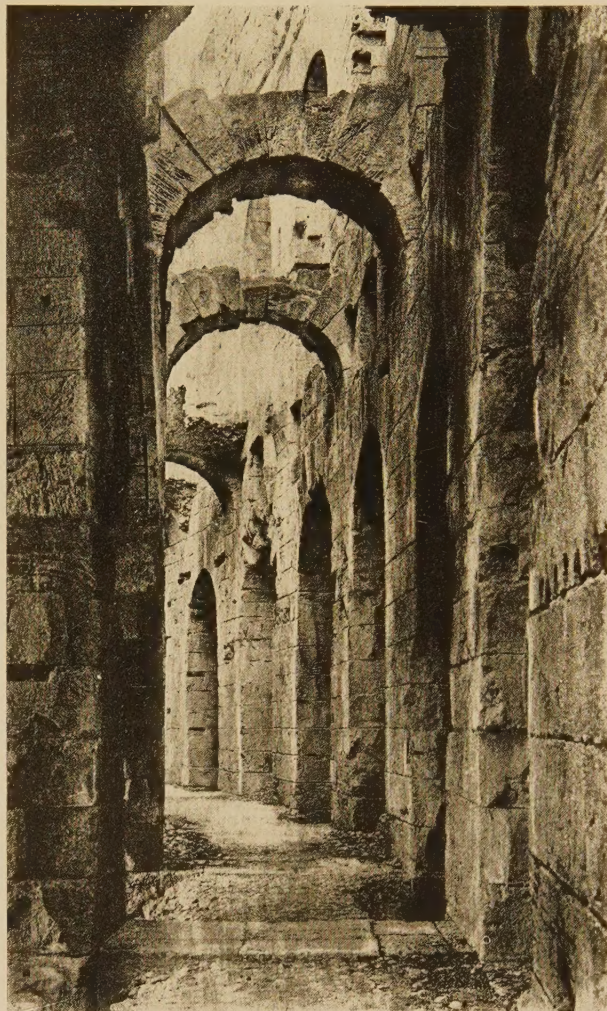


moving up-stairs or down. Sometimes, they papered their walls (with parchments) and sometimes had the bad taste, as we still have to-day, to fake a marble effect, taking great pains with the painted graining and veining. Cato apparently had a flair for fancy floors. At any rate, in his villa at Utica (once Roman capital of Africa and antedating the rebuilt Carthage) six layers of exceptionally fine mosaic were found. "It seems as though the rich

Very close to Carthage are some second-century cisterns still serving as sources of local water-supply. They are interesting to see though not picturesque. Leaving the city of St. Louis, one may go southward through Tunisia or turn to follow the footsteps of the Romans across the northern coast as far as Volubilis, the last outpost of those heavy-footed legions. In either direction the reward is rich, for Carthage is the pivotal point of a right-angle whose



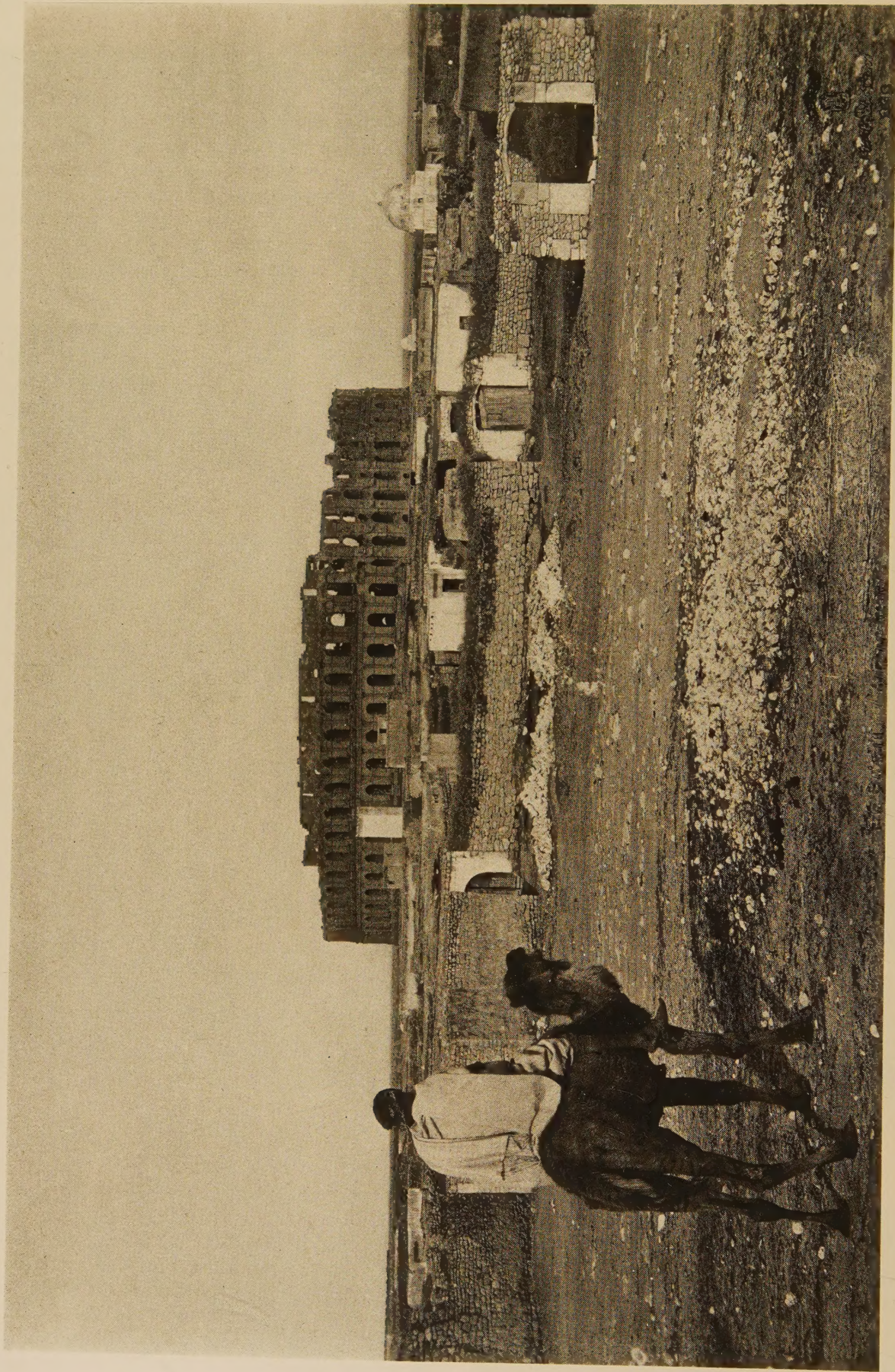
Three series of superimposed arcades ornamented with half-columns, Corinthian and Composite



Just inside the perimeter of El Djem Colosseum; the total height is 36 metres

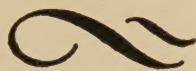
old Uticans changed their floors as we change the pictures on our walls. It is the same with frescoes. Here again we could see different layers and designs. One can imagine a lady of Utica saying to her husband at spring-cleaning time, 'let's have the walls done in a blue color scheme, and put a fishing scene on the floor, in place of the old Bacchus design.'"

upper arm nearly reaches the Atlantic and all along its length lie scattered significant relics of crumbled imperial civilization. Remarkable, really, that so much remains, since, until the French came in, an event comparatively recent, no attempt was ever made to save. Carthage helped to build not only Tunis but Granada, Pisa, and Genoa too; her stones and her splen-



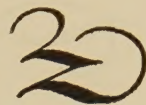
El Djem, a superb cylinder of maimed outline against the sky, in size the third among ancient Rome's great colosseums, measuring 148 x 122 metres and seating sixty thousand

dors were everywhere dispersed, successive conquerors stripped her bare. Inadvertently, one may discover remnants of Rome almost anywhere. I remember the capitals at Kairwan (North Africa's holy city built in 671 A. D. by Sidi Okba, renowned Mussulman crusader), Corinthian and Doric oddly perched on columns of Mahommedan make. At Djerba, fabled island of the Lotus Eaters, present-day potters shape and fire vases in houses fashioned of Roman brick. Beautifully classic, these vases, and of the loveliest hues—beige, cream, pale coral, pearl-gray, moon-green. At Sfax we saw hundreds of them piled against a wall, like soap bubbles tossed and entangled, shining in the sun, reflecting forgotten Greece, for Greece, too, brushed a hand across North Africa. The sunken galley off Mahdia is in itself a thrilling story, and superb treasure is being recovered by divers—marbles and bronzes intact after two thousand years under sea!



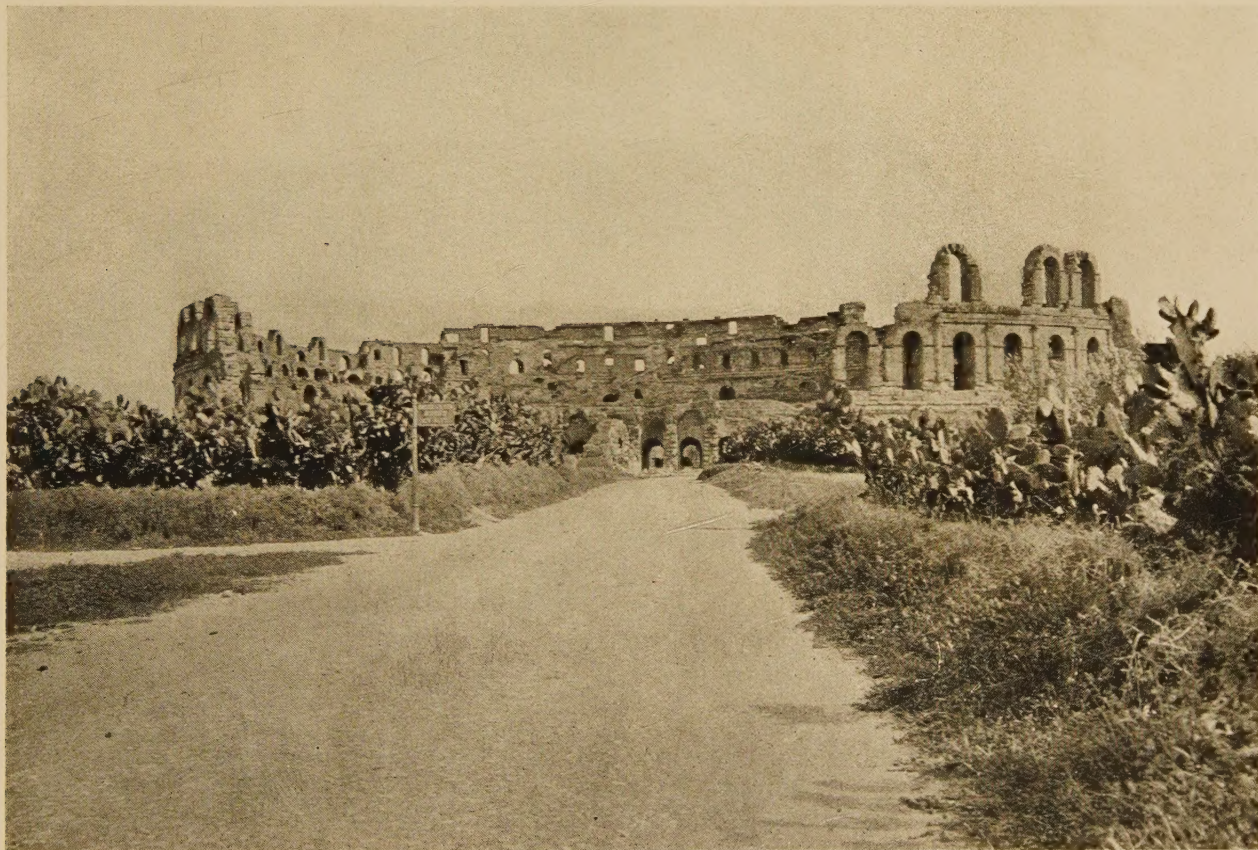
Terribly hard to stick by the main thread of my tale, for Africa itself works that way—one

starts after one thing and is diverted en route by all sorts of beckoning enchantment. Futile to attempt detailed description of the dead cities whose bones lie bleaching upon sombre hills and golden sands, but some sights there are which pierce beyond the eye, become indelible experiences of the soul—whatever else is missed or omitted, El Djem and Tingad no traveller can pass by.



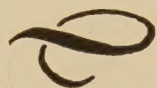
Lincoln's birthday, a fitting day to view El Djem! Here, so legend relates, La Kahena, Queen of Berbers, in 709 A. D. led her tribes to their last stand, long held at bay Arabic besiegers. Here within Roman walls defied and died North Africa's Joan of Arc. Setting aside this perhaps fictitious touch of drama, drama still remains, haloes the building itself.

For hours we'd been swinging through the low-keyed landscape of Tunisia, between olive orchards, silvery-gray and spread beneath with sheets of yellow and pale purple bloom. I remember some bluish storks, then the last sweep



Here, within Roman walls, so legend relates, North Africa's Joan of Arc led her Berber tribes to their last stand against Arabic besiegers

of roadway unspooling across the plain straight to the feet of El Djem—a superb cylinder, of maimed outline, against the sky. And the pity of it is that after standing unimpaired for innumerable seasons, toward the end of the seventeenth century destruction was done by the cannon of a Bey levelled upon the building to root out insurrectionists who had taken refuge there.



As we neared, a flock of sheep crossed and herded at the roadside on our right, lent motion and life to an otherwise silent picture. Sun-

light and virulently growing plants flickered down the walls, pushed their way between, above the ancient stones—stones of tawny beige quarried centuries ago and carted with incredible labor from the distant mountains of Bibane. Something breath-taking in this magnificent circular structure ruggedly ignoring the passage of time and storm, lifting a mutilated stump of former splendor against the strong African sky. I thought of La Kahena and how well chosen the setting of her last defiance. El Djem—the Thysdrus of the Cæsars, “the Cloaca Maxima of African passions,” third largest amphitheatre of the Roman world, only the Imperial City itself and Pouzzoles in southern France can boast a bigger.

“The Africa of Architects” will be concluded in an early issue, when the author tells of Timgad, not a solitary monument like El Djem, but a wide-spread city beside which Pompeii seems a toy town



Not far from Algiers may be found the tomb of Juba II (Roman rule, first century B. C.) and his wife, Selene, daughter of Mark Antony and Cleopatra

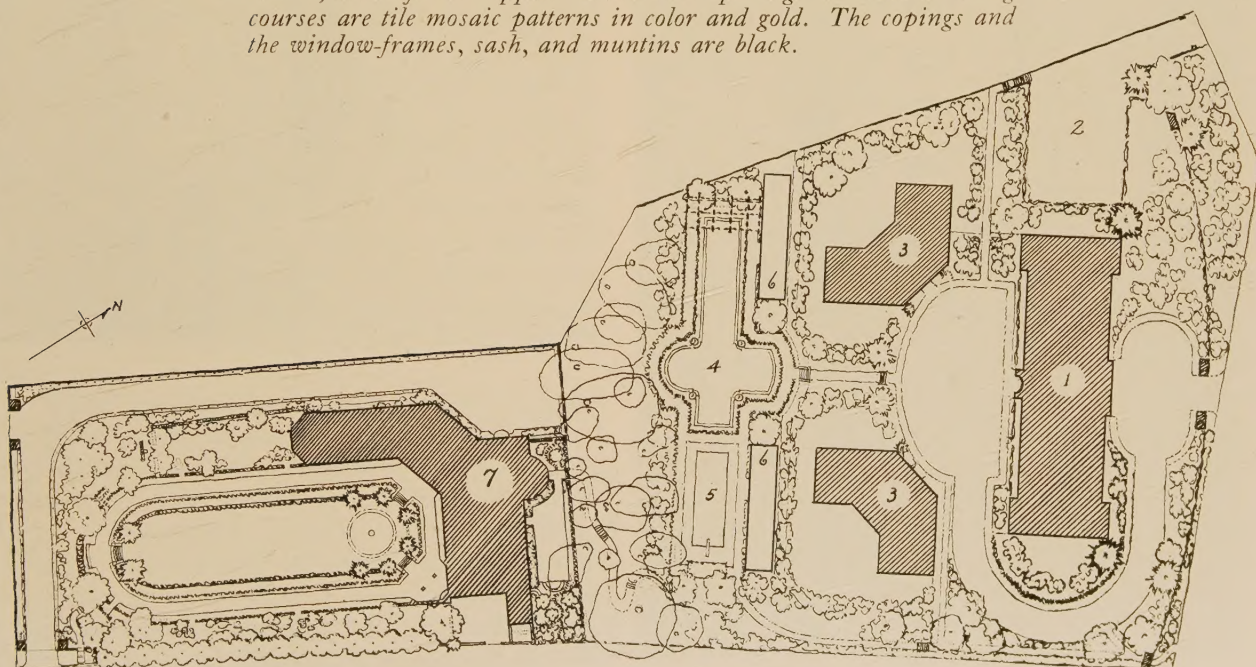


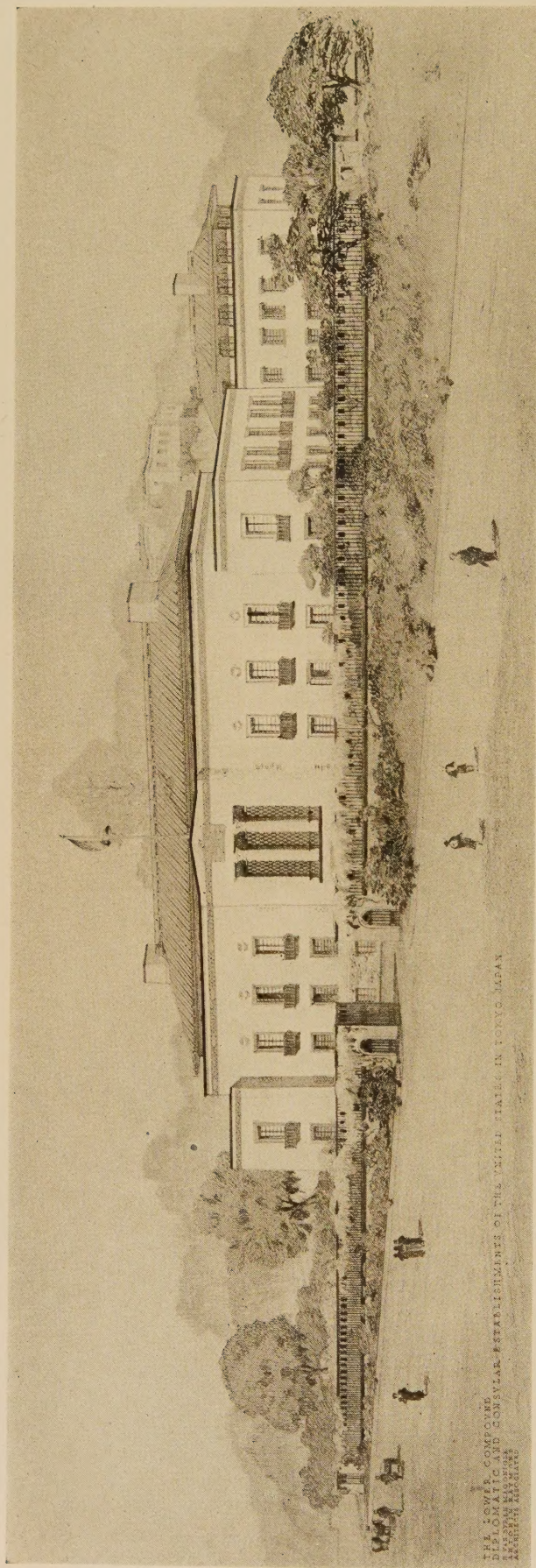
THE AMERICAN EMBASSY, TOKYO

H. VAN BUREN MAGONIGLE, ANTONIN RAYMOND, ARCHITECTS ASSOCIATED

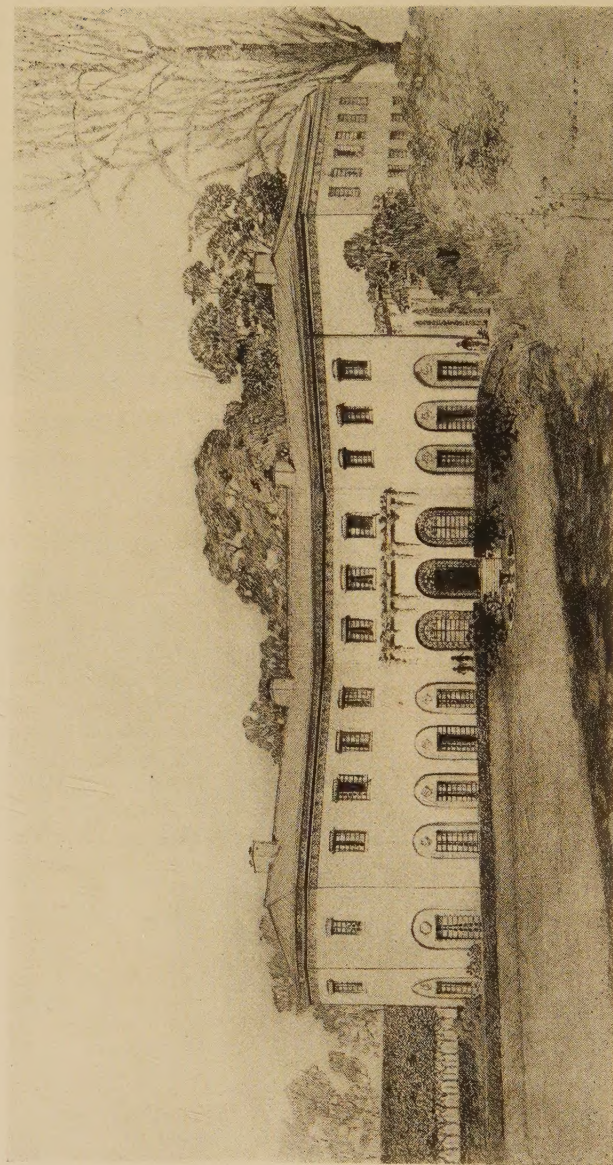
The plan below and perspective drawings on this and the following page show the larger part of a scheme for the housing of the embassy, consulate, the military and naval attachés, and the staff. The part not shown and still to be built is an apartment-house for the senior staff upon another plot. In the plan the following parts are designated: 1, the chancery building; 2, a service and motor entrance with garage space under the terrace; 3, apartment-houses for the junior staff; 4, a reflecting pool; 5, swimming-pool; 6, bathhouses, not immediately to be built; 7, the ambassador's residence.

The buildings are of reinforced concrete covered by pure white stucco; the roofs are copper. Around the openings and used as string courses are tile mosaic patterns in color and gold. The copings and the window-frames, sash, and muntins are black.





*Entrance front of
the chancery*



*Garden front of the
ambassador's residence*

THE
AMERICAN EMBASSY,
TOKYO, JAPAN

H. VAN BUREN
MAGONIGLE,
ANTONIN RAYMOND,
ARCHITECTS
ASSOCIATED



Fig. 1. Even on a cold, misty day the houses of Kersey, Suffolk, appear optimistic with their dull pink plaster—plus weathering wonders; roofs are a harmonious brown-red

Suggestions from Exterior Plaster-work in England

By Gerald K. Geerlings

PARTICULARLY in American domestic architecture, it cannot be charged that exterior plaster has not been given a chance to have its say. True, there has not been great variety in its utterances—in fact, one is rather disappointed that its vocabulary has consisted only of varying the color, and the method of trowelling the surface. There have been ugly attempts to simulate macadamized road-surfacing on speculative bungalows, but they can scarcely be termed “plaster-work.” It is with something of timely interest, therefore, that the spotlight is directed to the use of exterior plaster in England, particularly since the extant examples are sadly decaying in health and decreasing in number.

While England has famed plaster-work interiors in practically all counties, it is chiefly in Suffolk and Essex that exterior plaster still suggests ways and means of practical ornamentation. The word “practical” is used intentionally, and for the following reasons. First, Jacobean exterior plaster ornamentation (*e. g.* Lavenham and Hadleigh) has weathered over three centuries of England’s notorious climate

(Fig. 3). Second, where the yeoman’s cottage could not afford the sculptured detail of the squire’s house, simple and effective panel-forms were ingeniously employed (Figs. 8, 9, and 10). Third, where “restorations” and alterations have permitted only a fragment of ornament to remain (Figs. 2, 4, 5, and 11), the result is still satisfying—and provokes the thought that in modern work even a small bit of this leaven could raise the level of much that is bald and mediocre.

In spite of America’s unprecedented wealth, the architect still must face the fact that most of his clients would rather have an ornate radio-cabinet, and a new car each season, than any display of ornament on his house or office-building. Perhaps the Victorian plague of gingerbread has left the impression deeply ingrained that “ornament” is but a needless form of fussy “fanciness.” At all events, it would be no mean task for a professional hypnotist, much less an architect, to succeed in winning over a client to the beauties of a façade completely tapestried with plaster ornament. However, we believe that Suffolk houses may still serve the present-day client who is to have a



Fig. 2. While the dark buff plaster was still wet, the flat ornament of this Hadleigh house seems to have been drawn with a simple tool in a freehand manner, and with great gusto



Fig. 3. Perhaps it was by impressing a wood block (see page 79) that the effect of Jacobean strap-work ornament was obtained on this Lavenham house; at all events it has outlived three centuries



Fig. 4. This Lavenham example has not only the flat ornament of other Suffolk houses, but a local characteristic of an emphasized frieze; a pink tone shows through a top yellow coat of paint

Fig. 5. At one time this Hadleigh house was doubtless a rich tapestry of plaster ornament; the meagre remains still offer suggestions, as does the general composition



Fig. 6. The centre panel on the second floor of this house on the Butter Market, Ipswich, has a dignified inscription setting forth the shop's business and aim, executed in blue and gold on cream



Fig. 7. The "Ancient House" of Ipswich on the Butter Market has extravagantly modelled cream plaster ornamentation, with heraldic devices in blue and gold; wood is dark brown and roof variegated



Fig. 8. The irregular spacing of the windows on this Bildestone house might be decidedly disquieting if it were not for the scored panels which align them

Fig. 9. A common trait of houses in Lavenham is to have otherwise unornamented surfaces given this zigzag surfacing; the color is deep pink

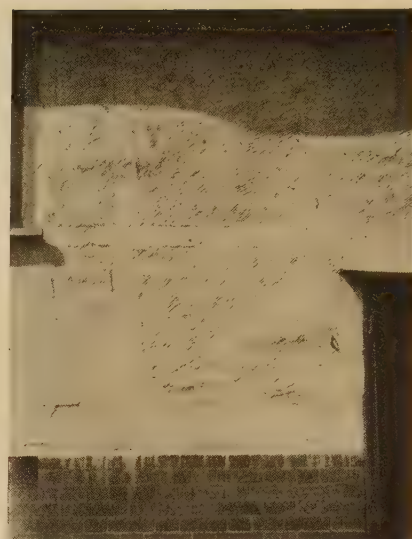


Fig. 10. The cream panels of this Hadleigh house are scored by a tool as shown on page 79; "stiles" and "rails" are judiciously marked off by an ordinary trowel

house with exterior of plaster—if for no other reason than its practicability as compared to the trowelling variations now in vogue.

Judging from the surfacing of exterior plaster in any American community, there is a genuine desire to make the surface "do something." It is the exception, rather than the rule, to find exterior plaster as smooth as it can be trowelled, as in the usual London and Paris town-house, let us say. For example, a ten-minute walk through old and new Flushing, Long Island, will provide more examples of irregular and "trick" surfacing than a ten-month tour of Italy and Spain. One cheap little builder-designed house even makes its plaster imitate shingles!

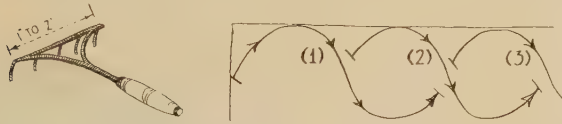
The use of exterior plaster in any house involves certain problems in design, more often forgotten than foreseen. A design envisioned in stone or brick, having definite joints and band courses, which tie together the apertures as well as give scale to them, is usually maimed for life if executed in plaster. The reason is evident. Windows and doors no longer seem to align or bear a reasonable relation to each other, but "float" about, like so many unpiloted black rectangles on a light background. Few buildings designed with a masonry façade, and later changed to plaster for economic reasons, are anything but surprising disappointments to their architects. When one consults photo-

graphs of Italian or Spanish houses with practically plain surfaces, one is apt to forget that voids are related to each other horizontally by slightly projecting string courses, or the buildings are only one story high; or else they are related vertically by the streaks of weathering, if not by occasional offsets in the wall surface. French plaster façades are not infrequently panelled or, failing that, have shutters which, together with the windows, compose continuous horizontal friezes.

For the house of several stories, and particularly for a gabled end, when horizontal band courses are undesirable and vertical weathering too tedious to wait for, the English practice offers practical solutions. The simplest arrangement is to score the plaster into panels (Fig. 8) in such a manner as to give either a horizontal or vertical emphasis. While we may be in error as to how this was done in the past, we suppose from examination that when the plaster was still soft a tool was run along a straight-edge guide. The tool was either a V in section, the bottom edge being used, or a U, using the two top edges. There is no reason, however, why a simple tool could not be filed into three or four teeth which would produce a variety of effects. Indeed, there is every reason why the architect's office boy should file any profile desired, and make a perfectly satisfactory tool, so that it could be written in the specifications that the

contractor would be supplied with the required tools and, if necessary, a demonstration of how to use them. (Workmen who are accustomed to scoring cement floors into panels would prove highly proficient.)

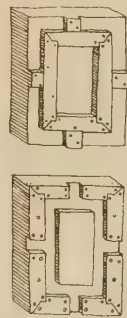
Another simple device for panelling a plain surface is to divide the area into the desired rectangles by one or two bead margins (Fig. 10), filling in with a simple guilloche, a dog-tooth design—or any simple pattern the designer cares to evolve. Figures 9 and 10 are merely the characteristic *motifs* of Suffolk. The guilloche, judging from appearances, can be made on the



soft plaster by employing a diminutive garden rake, from one inch upwards in width. Beginning at the left of a panel and describing an S horizontally from left to right, as is indicated in the sketch, then continuing with another where (1) stopped short, as (2), and so on, produces a row of guilloches which can be repeated in height as often as desired. Lightly scored divisions into horizontal bands may aid the workmen at first, but after a little practice the eye should be a self-sufficient guide. Mention also should be made in this connection of the possibilities of a cylindrical roller having the background of the design sunk to the depth of perhaps $\frac{1}{4}$ inch, each revolution of the cylinder

impressing a complete unit of the running design in the soft plaster. Although English plasterers probably did not employ such a tool, this method should commend itself to modern practice as being a great labor-saving device. If the contractor is horrified at performing a new task, we cannot help but feel, on remembering our drab days as office boy, that even the most humble and least gifted member of the architect's staff could gain considerable delight and achieve creditable results, by donning overalls and wielding a guilloche or zigzag tool—at least until some one in Timbuctoo imagines an interference with the divine right of unions.

Some years ago at the Alhambra we remember reading a theory that the Moors produced their patterns in plaster by the imprint of a wrought-iron tool. If one could find a junction where the impression of one stamping joined the preceding one, or if there were any hesitancy where a pattern had to fit an irregularity, one would embrace the idea and suggest



it for re-creating English plaster-work in the same manner. The Jacobean strap-work ornament in Fig. 3 may baffle simple execution, unless perhaps a carpenter could build up a block with a puritanically simple *motif*, which could be impressed in the wet plaster (as at the sides of windows, Fig. 4). If it could be done inexpensively and confined to constricted areas, its



Fig. 11. In its heyday this little Lavenham house (extreme left) must have been a delight; even now it is likeable with its plaster and timber apricot color, and roof a varied brown

employment would offer an irresistible opportunity in conjunction with pastel shades used in the manner of the present-day Alhambra, with its faded and mellowed cerulean blues and vermilions.

If strap-work ornament cannot be spontaneously and inexpensively executed on the job by some workman who is a craftsman at heart, the solution seems to be to purchase, from catalogues, moulded panels by the running foot. There are numbers of plaster companies who sell ornamental panels and friezes for interior work, but how well these products

to an enterprising degree, particularly the so-called "Ancient House." We cannot visualize the average client authorizing any domicile with quite as rich a vestment, but since the avowed building-programmes of movie theatres seem to call for architectural orchestration of this character in interiors, we heartily commend the "Ancient House" as an exterior *parti*. Its neighbor (Fig. 6) has more adaptability for the commercial façade, or for the home-owner who fancies a motto on his house. Because of the sun's glistening on the smooth cream-colored plaster panel in the centre of the second floor



Fig. 12. The sole noteworthy plaster detail of this modern house at Woodbridge, Suffolk, scarcely shows—a vertical wave motif running between the timber members

would fare when exposed to the weather should be investigated. At all events, we cannot refrain from predicting that, once an architect be exposed to a Suffolk village embellished by even the frayed fragments of old plaster-work, he will immediately begin his orisons for an amenable client.

Two adjoining old houses on the Butter Market, Ipswich (Figs. 6 and 7), carry out the combined panel and relief-ornament motifs

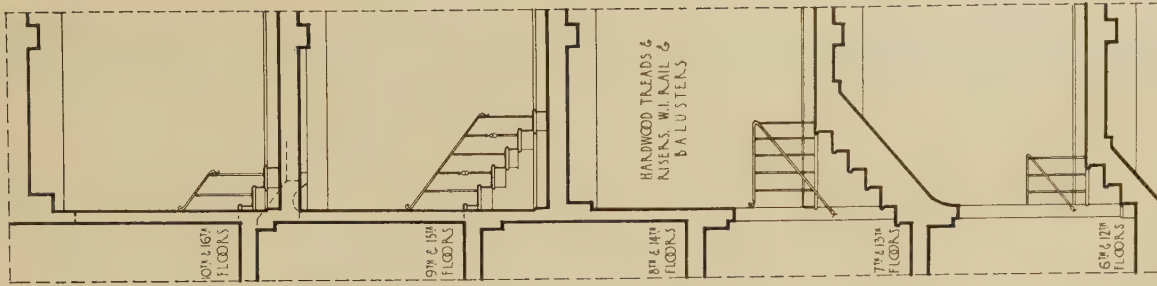


Fig. 13. If one paints out the panel shadows on this Ipswich house, the impoverished effect is at once evident; the lower story is sadly "modernized"

between the windows, the dignified Italian Renaissance lettering in cerulean blue, with occasional capitals in gold, does not show in the photograph. But in reality it is one of the most unexpectedly pleasing forms of commercial decoration imaginable. For the architect it eliminates the battle against disfiguring signs, and instead substitutes a more colorful inscription than ever he rendered on his Beaux-Arts projects.

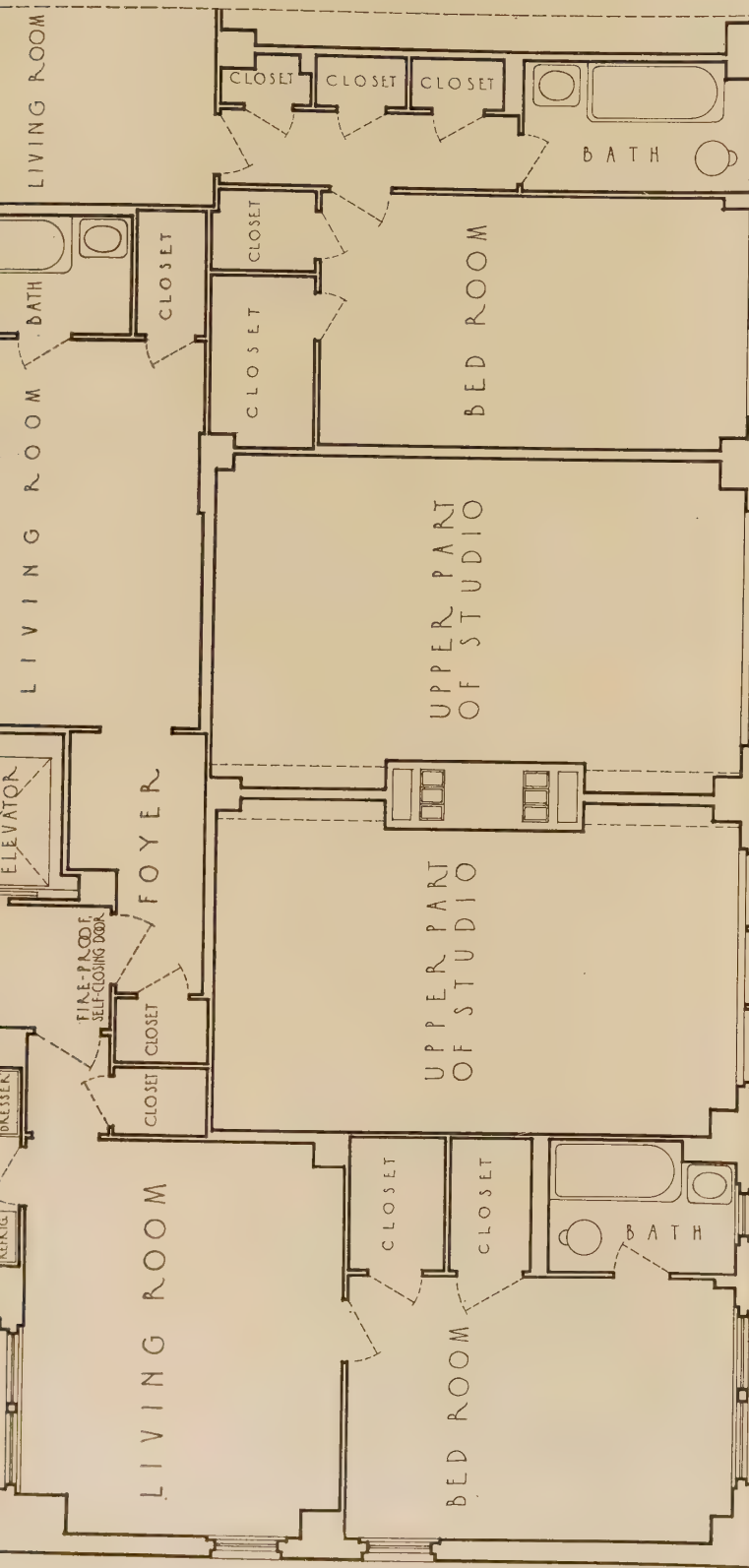


PLAN OF FLOORS WITH STUDIOS
OTHER CONNECTING ROOMS ACCESSIBLE BY STAIRS.

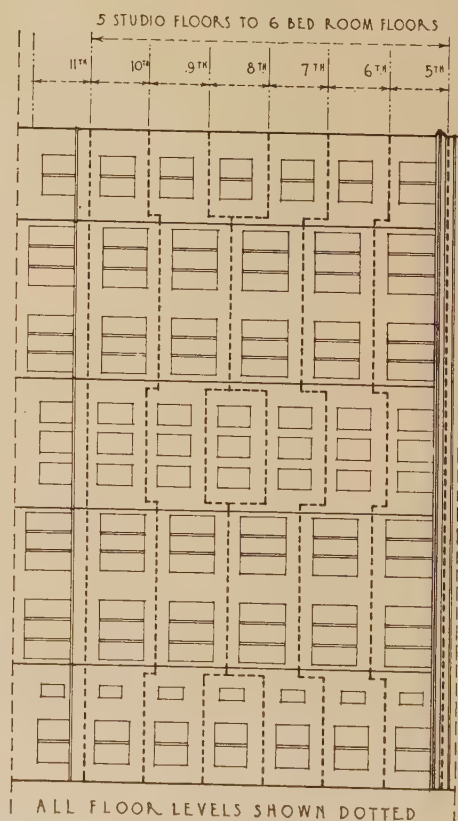


SECTION THROUGH STAIRS
BETWEEN STUDIOS & FOYERS





PLAN OF FLOORS WITHOUT STUDIOS
5 STUDIO FLOORS (AS ABOVE) TO 6 BED ROOM FLOORS LIKE THIS ONE

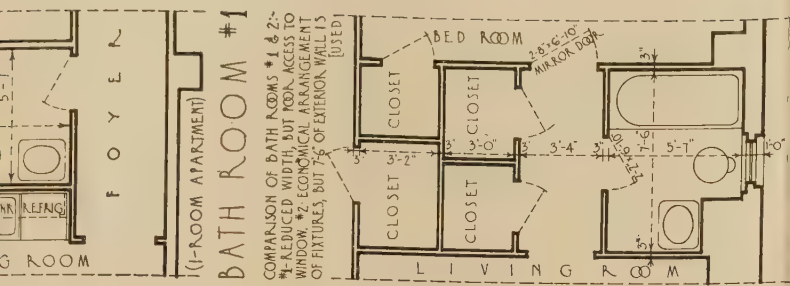


ALL FLOOR LEVELS SHOWN DOTTED

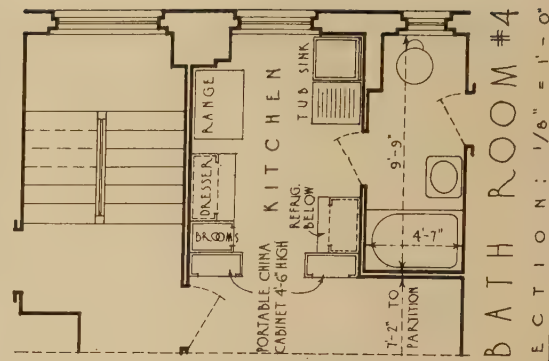
DIAGRAMMATIC ELEVATION

SCALE 1/16" = 1'-0"

STUDIO APARTMENTS, WITH KITCHEN AND BATHROOM DETAILS, NEW YORK CITY



BATH ROOM #2
(IN A 3-ROOM APARTMENT)



VAN WART & WEIN, ARCHITECTS





NOTES

STUDIO APARTMENTS, WITH KITCHEN AND BATHROOM DETAILS
404 EAST 59TH STREET, NEW YORK CITY

VAN WART & WEIN, ARCHITECTS

Studios

Because studios require greater height than living-rooms, bedrooms, kitchens, and baths, the usual solution hitherto has been to run the studio proper through two floors. While this provides for studios of generous height, it is rather extravagant practice in the modern apartment-studio building with a high ground rent. The illustrated solution overleaf is an ingenious bit of planning, with studios 11' from floor to floor and living-rooms 9' 2" floor to floor. Five studio floor heights (55') equal six living-room floors. The part floor plan shown at the studio level illustrates the communicating stairs between studio and foyer, and studio and bedrooms. Every sixth floor is without studios (see lower part plan), and gave the architects something of a problem in providing for each special apartment consisting of living-room, bedroom, kitchen, and bath, without interfering with the planning of the typical studio floors. Apartments with studios have in addition: two bedrooms, living-room, kitchen, and bath. Only on the front façade are there apartments of this type, the balance of the building housing one, two, and three room apartments.

On the diagrammatic elevation the floor levels are shown dotted, and, with the section at the upper right corner, give a concise idea of how floor levels are staggered. This of course does create an unusual design problem for the elevation, one difficult to handle with accented horizontals, but capable of interesting results with predominating verticals.

Bathrooms

In modern apartment planning, where outside wall perimeter is at a premium, the bathroom is usually best planned so that its lesser dimension runs parallel to the outside wall. This, however, often results in the bathtub's being placed across the width of the room directly under the window, making the latter difficult to open, as in Baths Nos. 1 and 3. If the outside wall perimeter can be spared, Bath No. 2 makes an excellent arrangement. Bath No. 4 is reduced practically to a minimum, although if it had a door on one side only its length could be diminished; the short tub is a disadvantage, but the modern preference for shower baths mitigates this. On the upper plan the bath on the court approaches the ideal arrangement (4' 7" by 7' 6"), while the ones along the front wall, at the lower left corner on the plan, are even better (5' 3" by 8'). Bathroom and closet doors are 2' 2" by 6' 10".

Kitchens

Cooking facilities in one-room apartments, and regular kitchens, are provided adjacent to the plumbing lines serving the bathrooms. The modern system of condensing equipment is followed, such as surmounting a laundry tub by a sink drainboard, placing a china cupboard above the refrigerator, and, in the kitchen adjoining Bathroom No. 4, placing low portable china cabinets (4' 6" high), so that the balance of the room can be used as a dining-room and yet receive natural light.



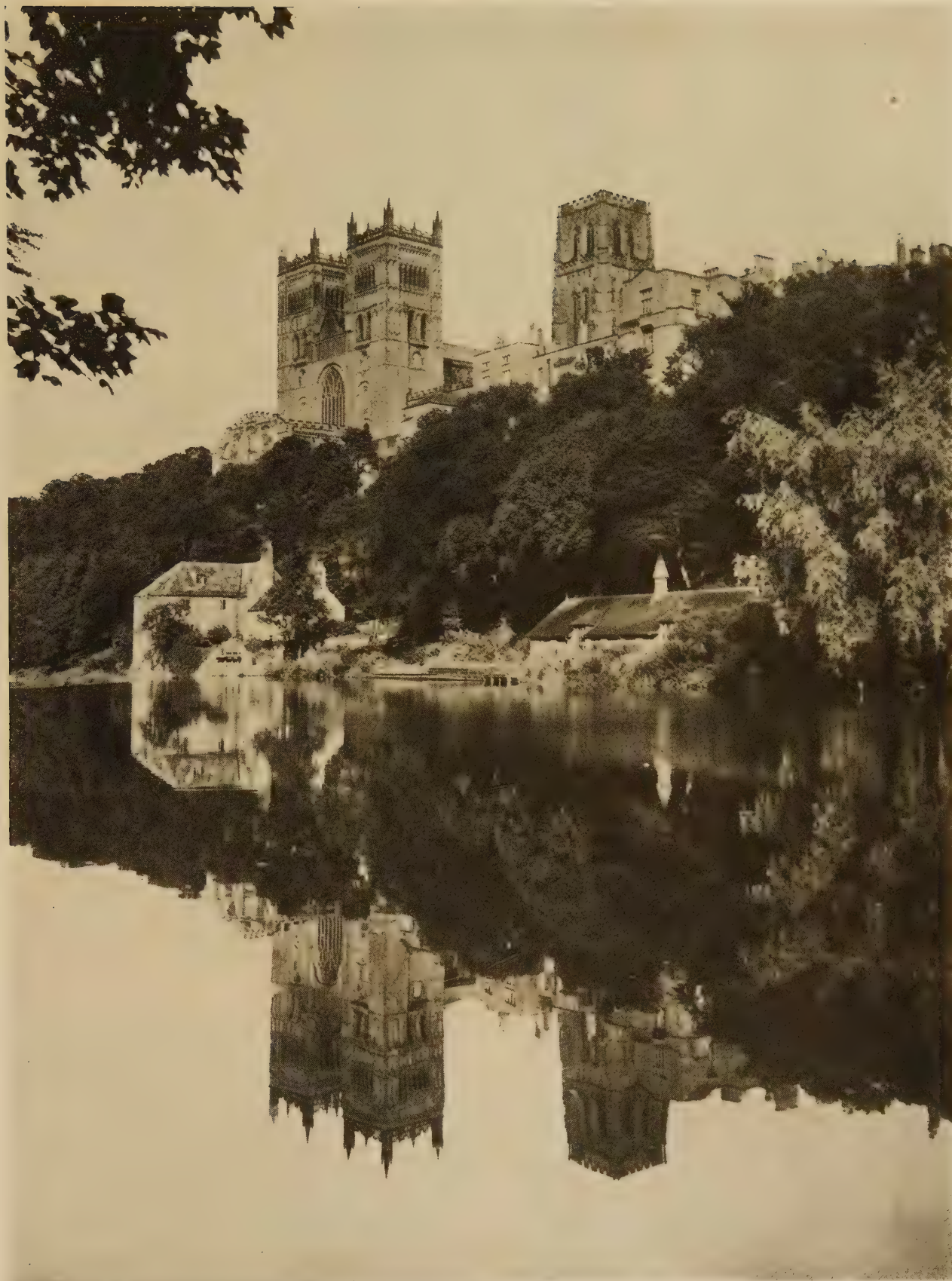


A typical apartment at 404 East 59th Street, showing the stairs from studio to bedroom and to foyer

Photographs by Paul Bedian



Bedroom, with bath at right and stairway to studio at left. Van Wart & Wein, Architects. See detail plans on other side of sheet



By Ewing Galloway, N. Y.

DURHAM CATHEDRAL FROM THE RIVER WEAR



A detail of Dunster House, one unit of the new Harvard House plan. See also below. Coolidge, Shepley, Bulfinch & Abbott, architects



The proposed Steuben Club for citizens of German descent in Kansas City, Mo. Walter W. Ahlschlager, architect



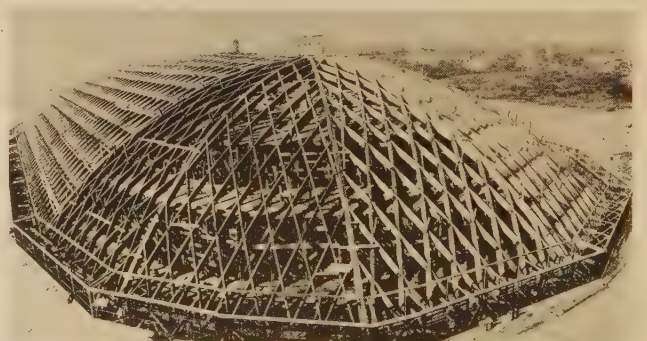
A detail of the proposed new dormitories for the University of Michigan at Ann Arbor. Malcomson & Higginbotham, architects

Architectural News in Photographs

Lowell House, one of the first two units to be erected in the new House plan of



Harvard University. Coolidge, Shepley, Bulfinch & Abbott, architects



The Highlands Arena, a new centre of entertainment, display, and recreation for St. Louis. The roof is supported by twenty cantilever trusses which in turn support a central roof span of 165 feet composed of a grillage of short wooden timbers. G. R. Kiewitt and H. M. Sohrmann, architects; H. W. Hollingsworth, engineer



New York is to have another medical centre—70th Street and the East River. Coolidge, Shepley, Bulfinch & Abbott, architects



Auditorium end of the Luther Burbank, Jr., High School in Los Angeles. Noerenberg & Brandener, architects



The proposed central building for the Y. M. C. A., Akron, Ohio. Good & Wagner, architects



Bird bath fountain for Children's Garden, Central Park, New York City—in memory of Frances Hodgson Burnett. Bessie Potter Vonnoh, sculptor



The Chrysler Building—William Van Alen, architect—is pushing its needle point high above the 42d Street district, New York City

Baltimore's old City Hall and new Municipal Building. William H. Emory, Jr., architect



Philadelphia is to have still another museum, a Benjamin Franklin Memorial. John T. Windrim, architect



BOOK REVIEWS

AMERICAN CHURCH BUILDING OF TODAY. Edited by RALPH ADAMS CRAM. 283 pages, 9½ by 12½ inches. Illustrated with photographs and drawings. New York: 1929: Architectural Book Publishing Co., Inc. \$16.50.

A carefully chosen representation of what the present generation has evolved for America in ecclesiastical architecture. Dr. Cram's belief is that an increasingly skilful adaptation of accumulated architectural knowledge will carry our church architecture farther along the same road. He sees much promise in a distinct progress among the related arts of stained glass and sculpture, and the minor arts of wood-carving, metalwork, illumination, and needlework. His characterization of modernism as developed in France, and to an almost negligible degree here, is "a sort of pathetic impudence" which will never obtain a foothold in America.

BUILDING CRAFTSMANSHIP IN BRICK AND TILE AND IN STONE SLATES. By NATHANIEL LLOYD. 99 pages, 8¾ by 11¼ inches. Illustrated with photographs and diagrams. Printed in Great Britain. New York: 1929: The Macmillan Company. \$6.

Mr. Lloyd is the author of "A History of English Brickwork," and a contributor to the Encyclopædia Britannica on practical brickwork. His book is replete with suggestions for a more intelligent use of the materials discussed, particularly as used by the English designers and craftsmen.

THE GLUING OF WOOD. By T. R. TRUAX. 78 pages, 6 by 9 inches. Pamphlet binding. Illustrated with photographs and diagrams. United States Department of Agriculture, Washington: 1929: U. S. Government Printing Office. 25 cents.

DATA ON ULTRA-VIOLET SOLAR RADIATION AND THE SOLARIZATION OF WINDOW MATERIALS. By W. W. COBLENTZ and R. STAIR. 61 pages, 6 by 9 inches. Pamphlet binding. Bureau of Standards, Washington: 1929: U. S. Government Printing Office. 15 cents.

THE LOGIC OF MODERN ARCHITECTURE. By R. W. SEXTON. 133 pages, 9½ by 12¼ inches. Illustrations from photographs and drawings. New York: Architectural Book Publishing Co.: 1929. \$8.

A record of contemporary work which includes not only photographs and drawings of architectural details, but also examples of modern furniture, fabrics, lighting fixtures, wall papers, and other accessories.

GENUINE ANTIQUE FURNITURE. By ARTHUR DE BLES. 376 pages, 6¼ by 9¼ inches. Illustrated with photographs and drawings. New York: 1929: Thomas Y. Crowell Company. \$6.

Major de Bles is an Englishman who has lived in France and more recently in America, where he has lectured at The Metropolitan Museum of Art in New York. This is an analytical guide to the furniture of the various periods with timely hints as to the detection of fakes.

ANCIENT CARPENTERS' TOOLS. By HENRY C. MERCER. 328 pages, 6½ by 9¾ inches. Illustrated with photographs and old prints. New York: 1929: The Bucks County Historical Society. \$5.

Mr. Mercer's own collection of ancient carpenters' tools is one of the greatest in existence. His articles in *Old-Time New England* upon this subject attracted much attention, and have been elaborated and supplemented to comprise the present volume. To any architect interested in the tools and methods with which our early American builders achieved their naïve and effective simplicity in woodworking, the volume will be most welcome.

BASIC PRINCIPLES OF CONCRETE MAKING. By FRANKLIN R. McMILLAN. 99 pages, 6 by 9 inches. Illustrated with diagrams. New York: 1929: McGraw-Hill Book Company, Inc. \$2.

Presenting for the engineer and specification writer the underlying principles of concrete mixtures, based upon which may be written the specifications applying these principles to a particular set of conditions.

AN INTRODUCTION TO THE HISTORY OF ARCHITECTURE. By H. BARRETT CARPENTER and JOSEPH KNIGHT. 292 pages, 5 by 7¾ inches. Illustrated with drawings and photographs. New York: 1929: Longmans, Green & Company. \$2.50

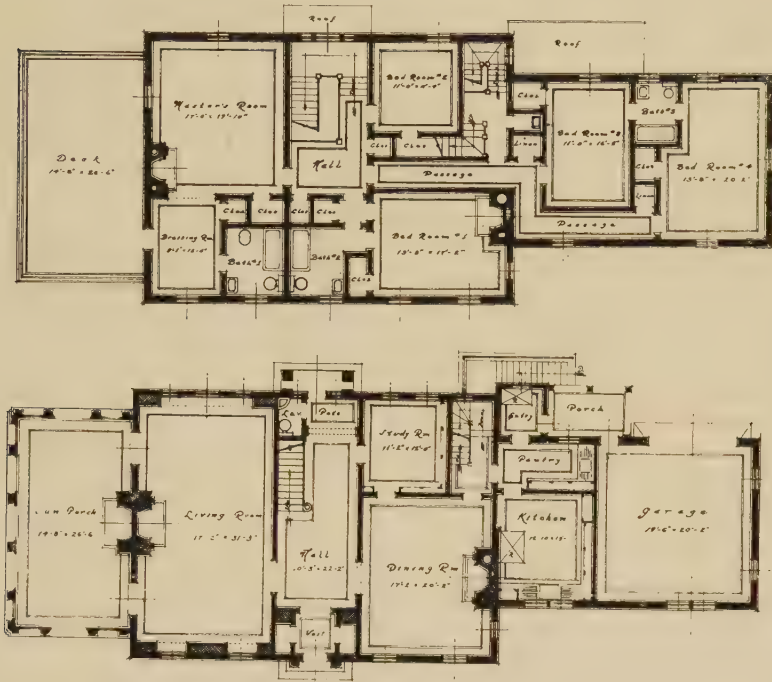
A primer of architectural history prepared for the use of the lower schools.

HOUSE & GARDEN'S BOOK OF COLOR SCHEMES. Edited by RICHARDSON WRIGHT and MARGARET McELROY. 227 pages, 9¾ by 12¾ inches. Illustrated with photographs and colored drawings. New York: 1929: The Condé Nast Publications, Inc. \$5.20.

Material largely reprinted from the pages of *House & Garden*, relating color-schemes characteristic of the various decorative periods, including the so-called modern.

Five Houses by Dwight James Baum, Architect

In his introduction to "The Work of Dwight James Baum," Matlack Price says: "Versatility which, in architecture, is no small accomplishment, is not so much optional with the modern architect as it is required. . . . In every house, large or small, it has always been Mr. Baum's idea to design appropriately to the individual, to the locality and to the stylistic manner in which the house was to be rendered."



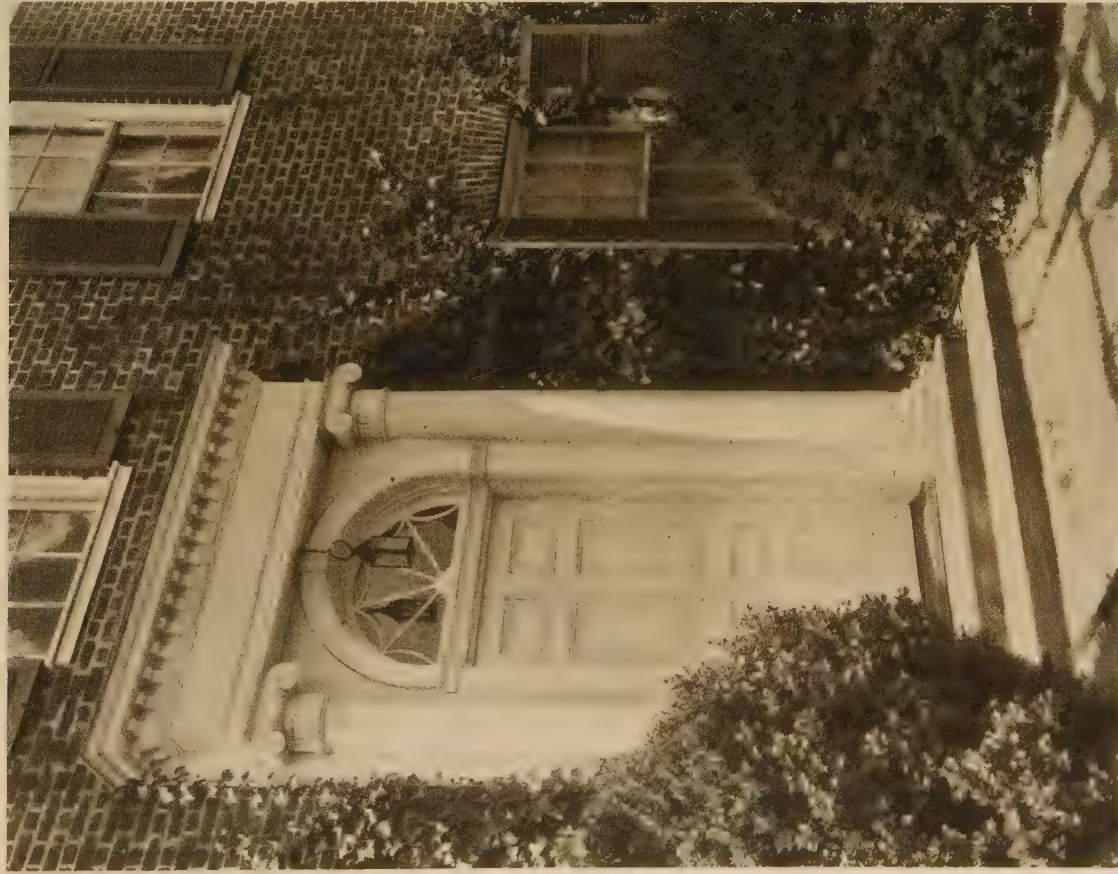
Photographs by John Wallace Gillies, Inc.



HOUSE OF HENRY CLARK BRIDGERS, TARBORO, N. C.



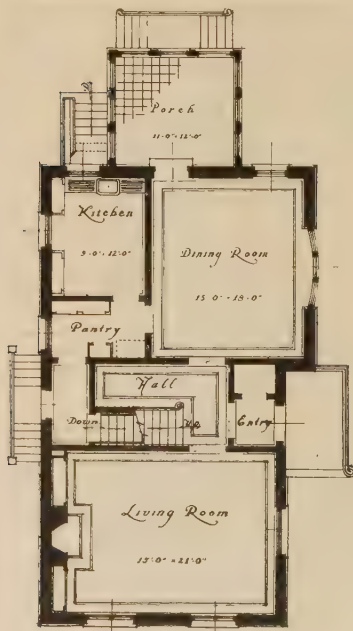
HOUSE OF HENRY CLARK BRIDGERS, TARBORO, N. C.



DETAILS OF MAIN ENTRANCES
HOUSE OF HENRY CLARK BRIDGERS, TARBORO, N. C.

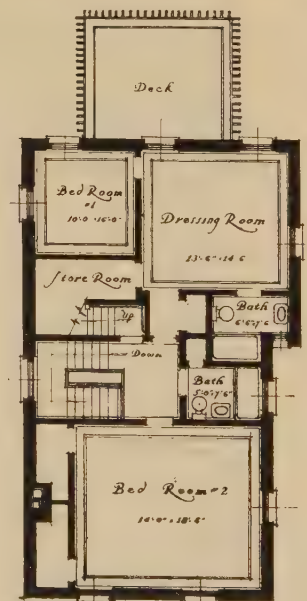


Photographs by
John Wallace Gillies, Inc.



HOUSE OF JOHN C. VON GLAHN,
BROOKLYN, N. Y.

*An interesting solution of the city house in
which the whole plot is utilized to the utmost*





DETAIL OF
MAIN
ENTRANCE



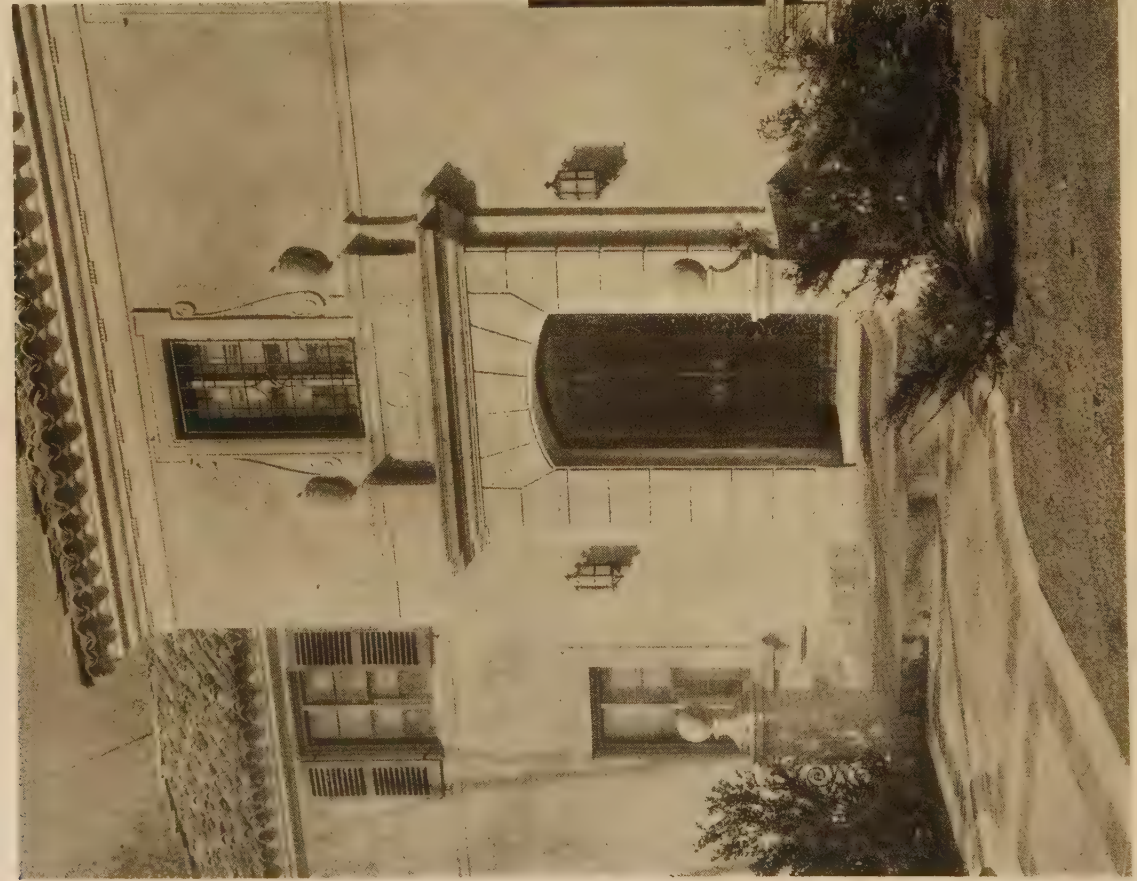
EXTERIOR
DETAIL OF
LIVING-ROOM
WINDOW

HOUSE OF
JOHN C. VON
GLAHN,
BROOKLYN,
N. Y.



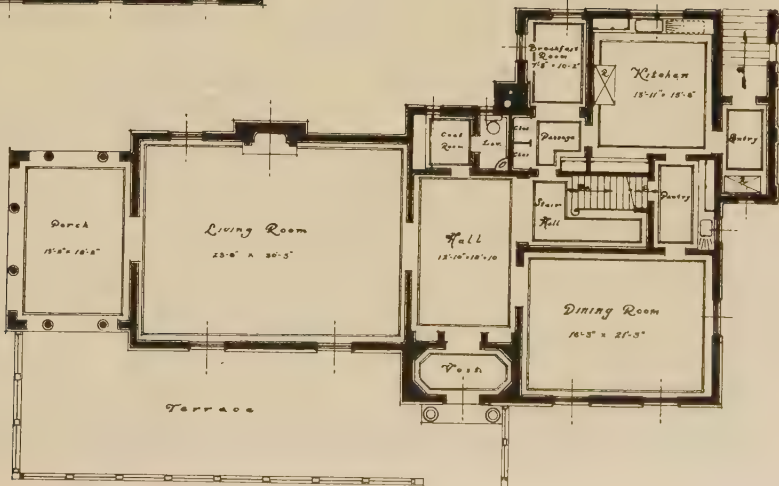
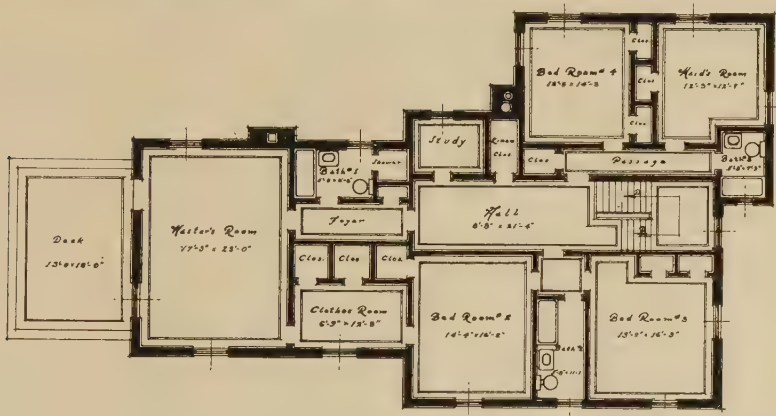
*The porch is on
the rear of the
house, reached
from the dining-
room and open-
ing upon the
garden*

ARCHITECTURE



Photographs by Paul J. Weber

HOUSE OF MICHAEL CAMPAGNA, RIVERDALE-ON-HUDSON, N. Y.



HOUSE OF
MICHAEL CAMPAGNA,
RIVERDALE-ON-HUDSON,
N. Y.



Photographs by S. H. Gottscho

HOUSE OF ARMINO A. CAMPAGNA, FIELDSTON-ON-HUDSON, N. Y.



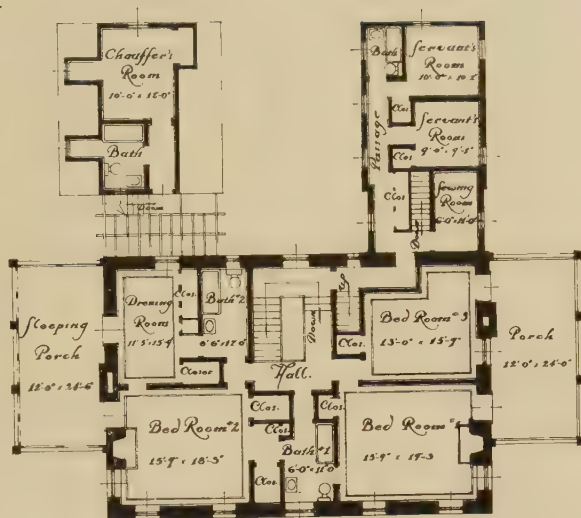
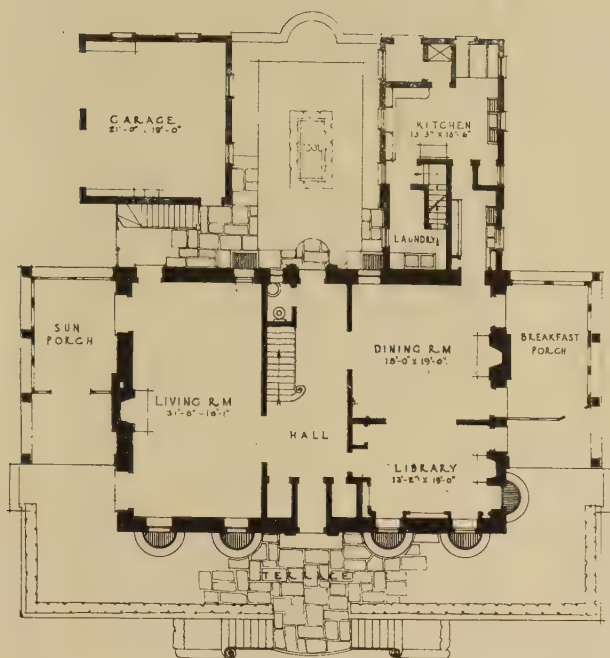
DINING-ROOM IN HOUSE OF ARMINO A. CAMPAGNA, FIELDSTON-ON-HUDSON, N. Y.





Photographs by S. H. Gotticho

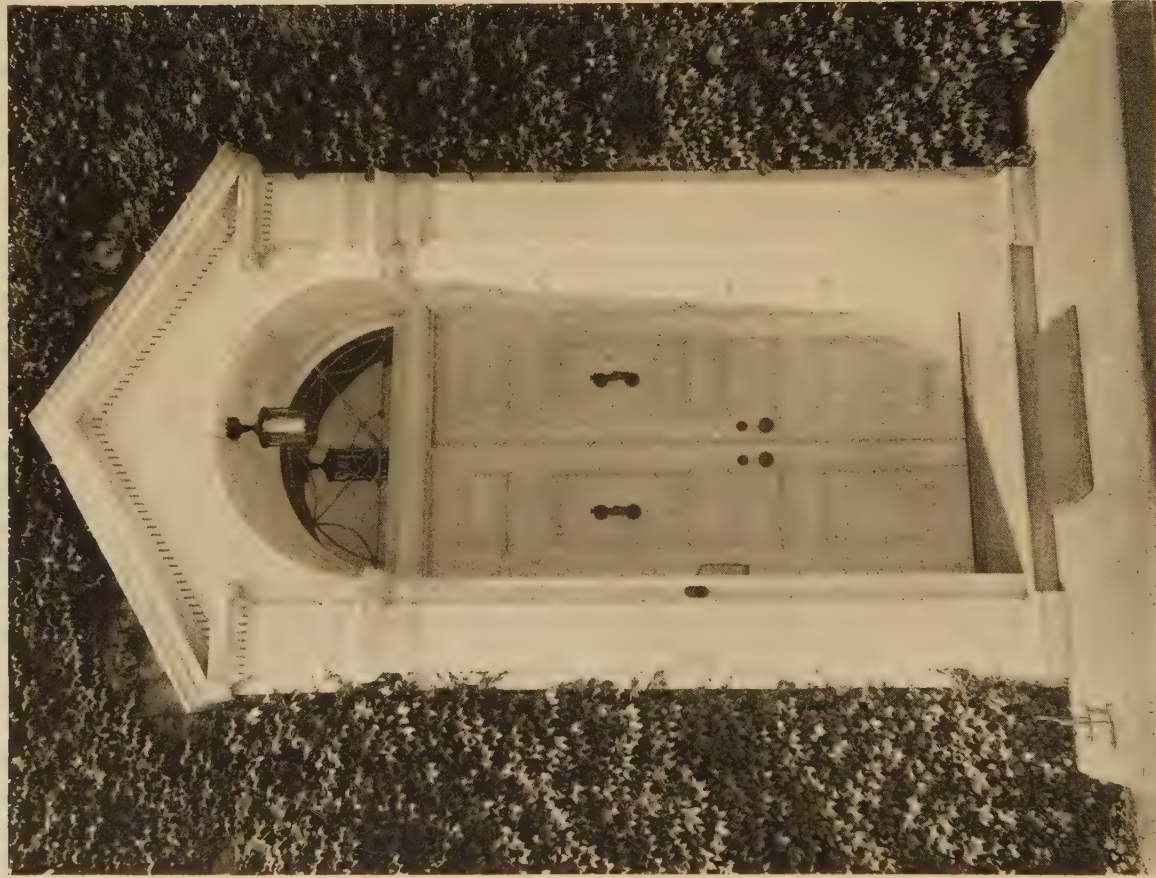
HOUSE OF DR. L. DUNCAN BULKLEY, RIVERDALE-ON-HUDSON, N. Y.



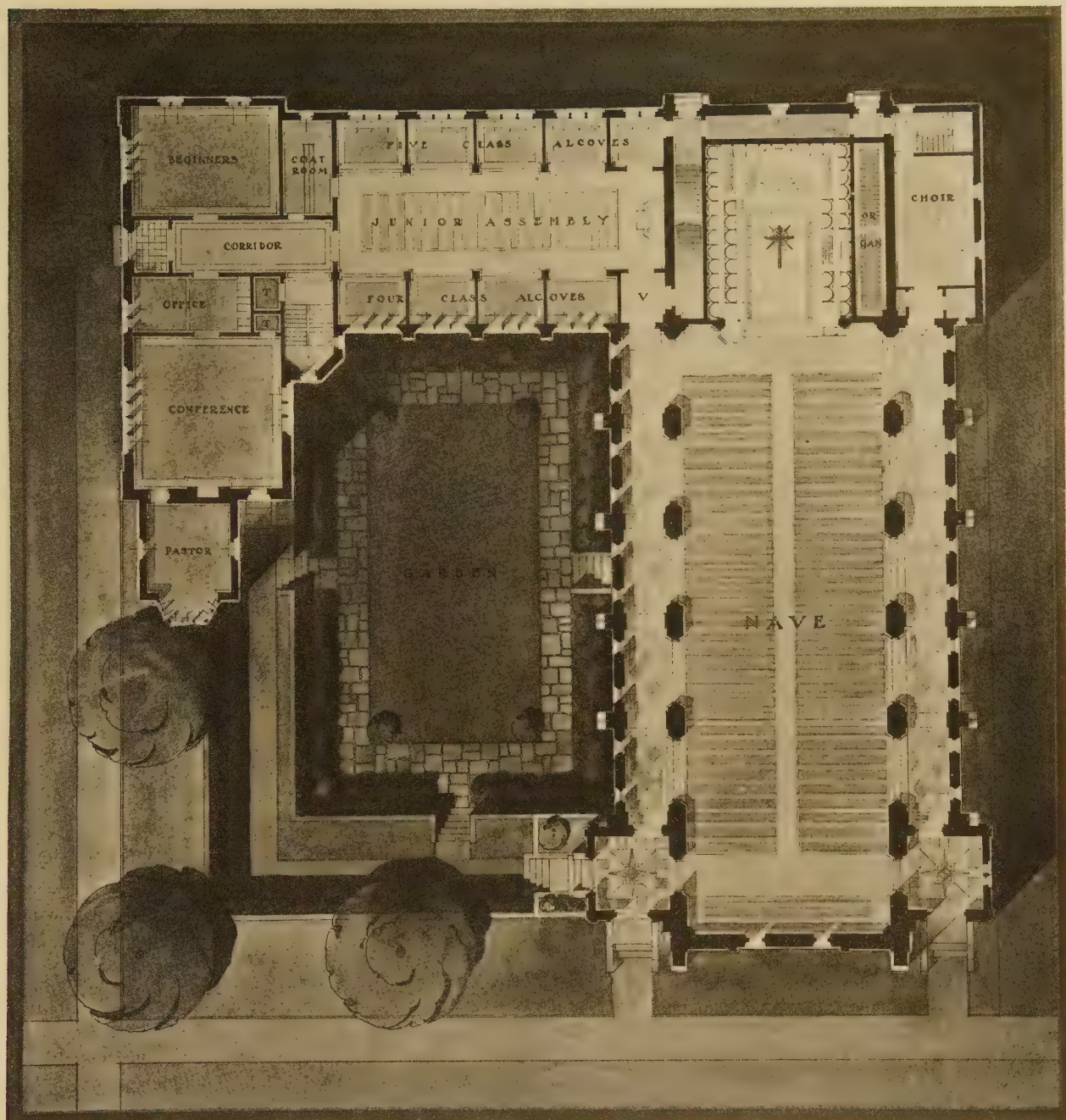
FIRST AND SECOND FLOOR PLANS



DINING-ROOM IN HOUSE OF DR. L. DUNCAN BULKLEY, RIVERDALE-ON-HUDSON, N. Y.



DETAILS, HOUSE OF DR. L. DUNCAN BULKLEY, RIVERDALE-ON-HUDSON, N. Y.



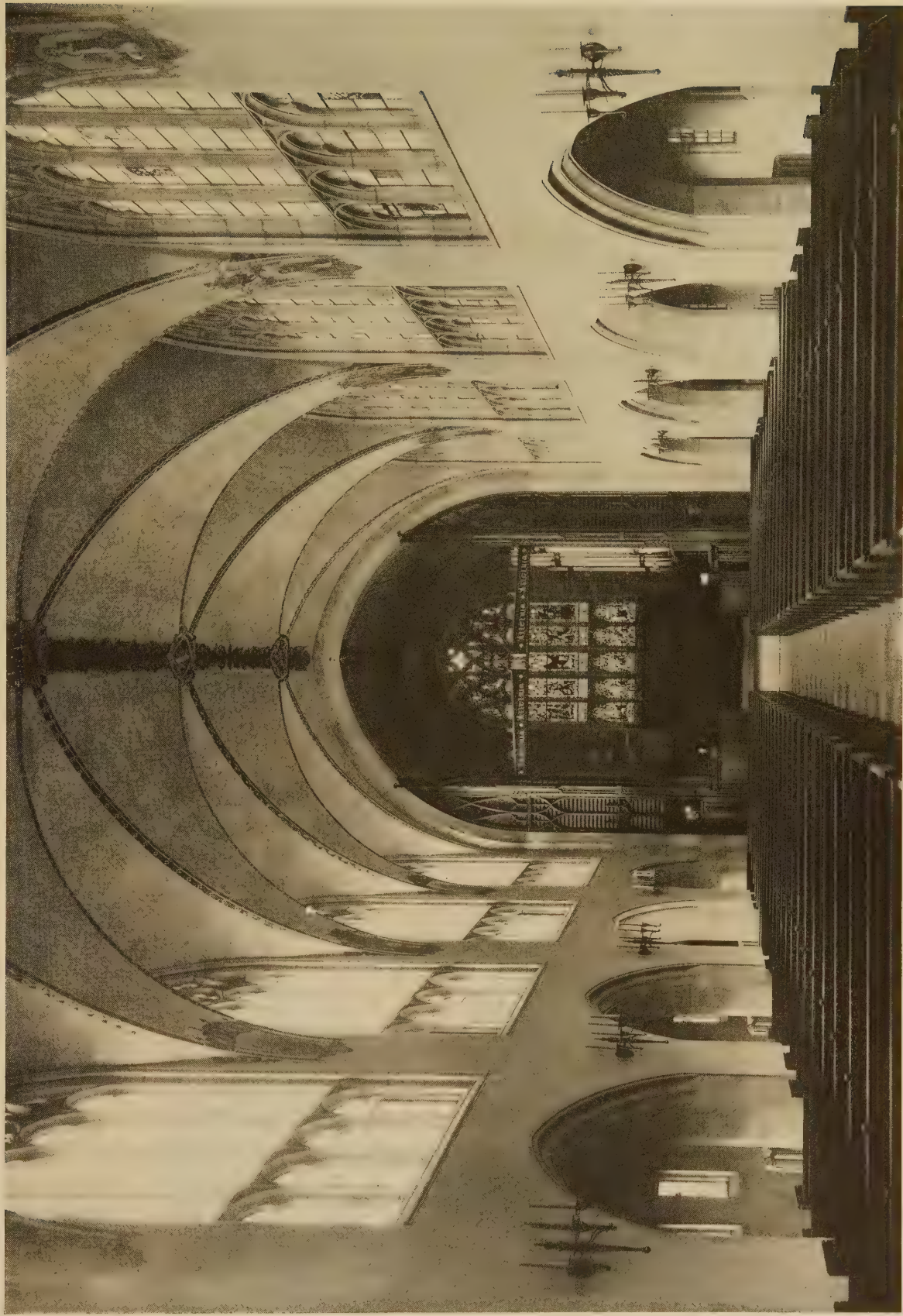
Photographs by L. C. Robinson

FIRST CONGREGATIONAL CHURCH, KALAMAZOO, MICH.
AYMAR EMBURY, II, ARCHITECT



FIRST CONGREGATIONAL CHURCH, KALAMAZOO, MICH.

AYMAR EMBURY, II, ARCHITECT



FIRST CONGREGATIONAL CHURCH, KALAMAZOO, MICH.

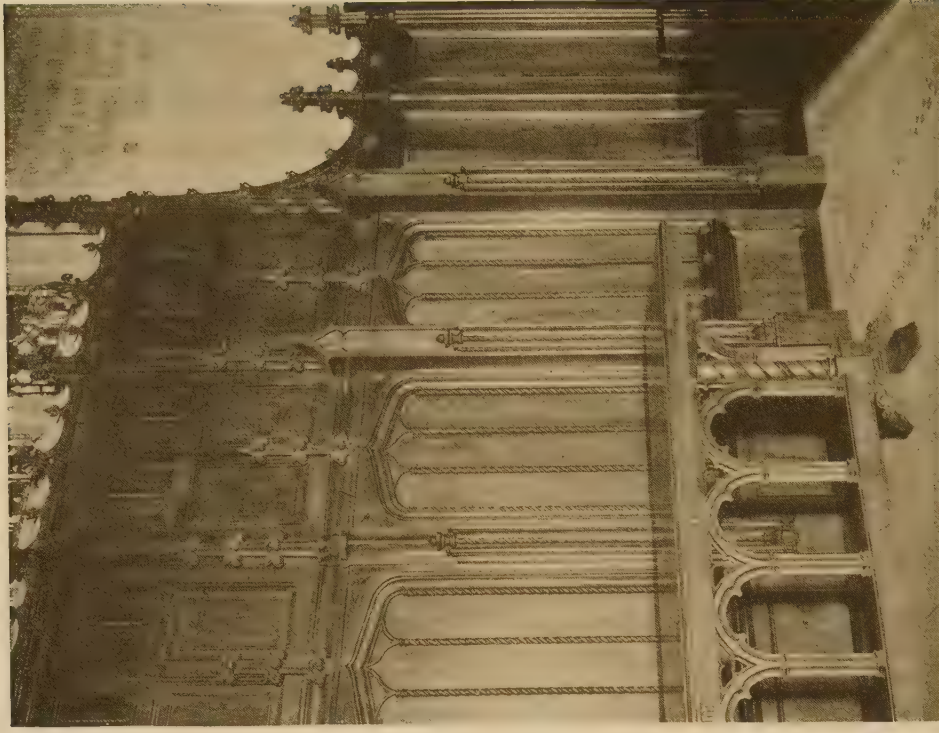
AYMAR EMBURY, II, ARCHITECT



DETAILS, FIRST
CONGREGATIONAL CHURCH,
KALAMAZOO, MICH.



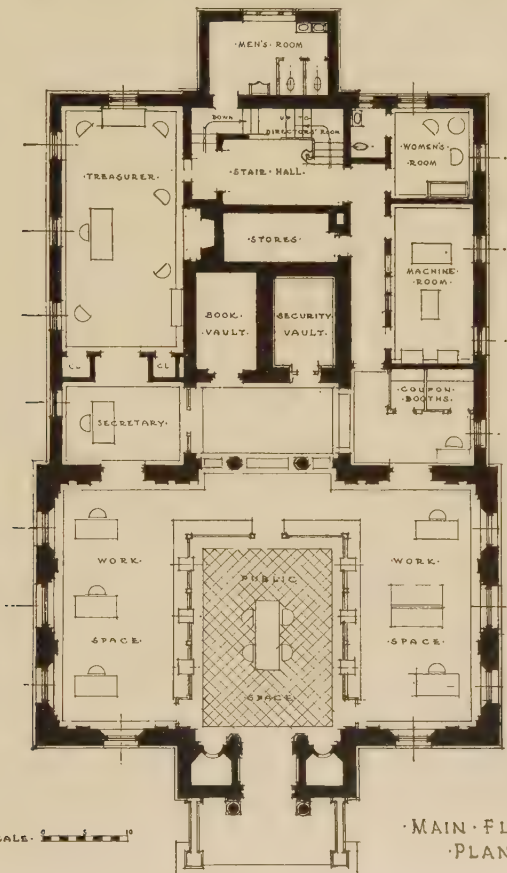
*The fliche, it will be noticed, is made up
largely of rolled steel shapes*



AYMAR EMBURY, II,
ARCHITECT



Photographs by Howard G. Dine



FARMINGTON
SAVINGS BANK,
FARMINGTON, CONN.

W. F. BROOKS,
F. D. W. GLAZIER,
ARCHITECTS



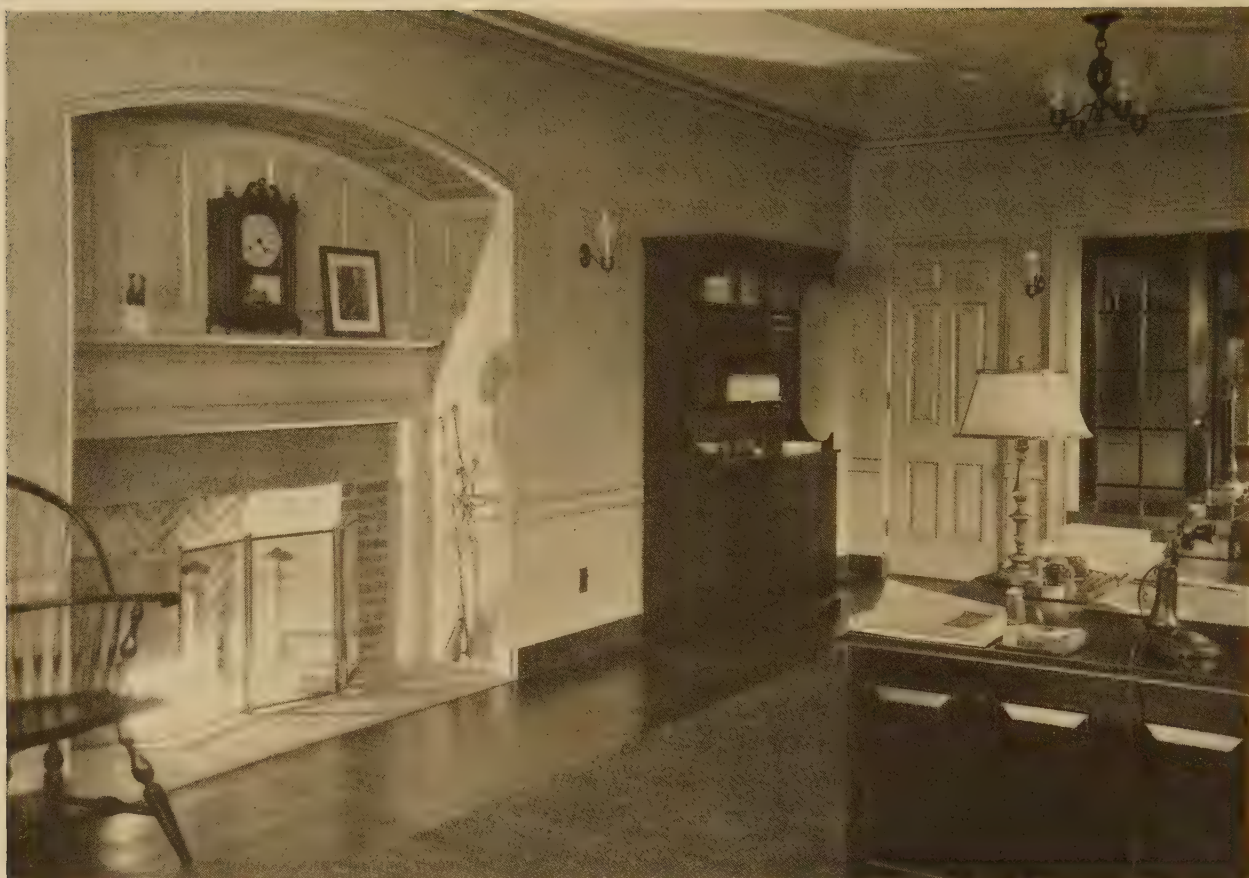
FARMINGTON SAVINGS BANK, FARMINGTON, CONN. W. F. BROOKS, F. D. W. GLAZIER, ARCHITECTS



The directors' room

Detail of banking-room





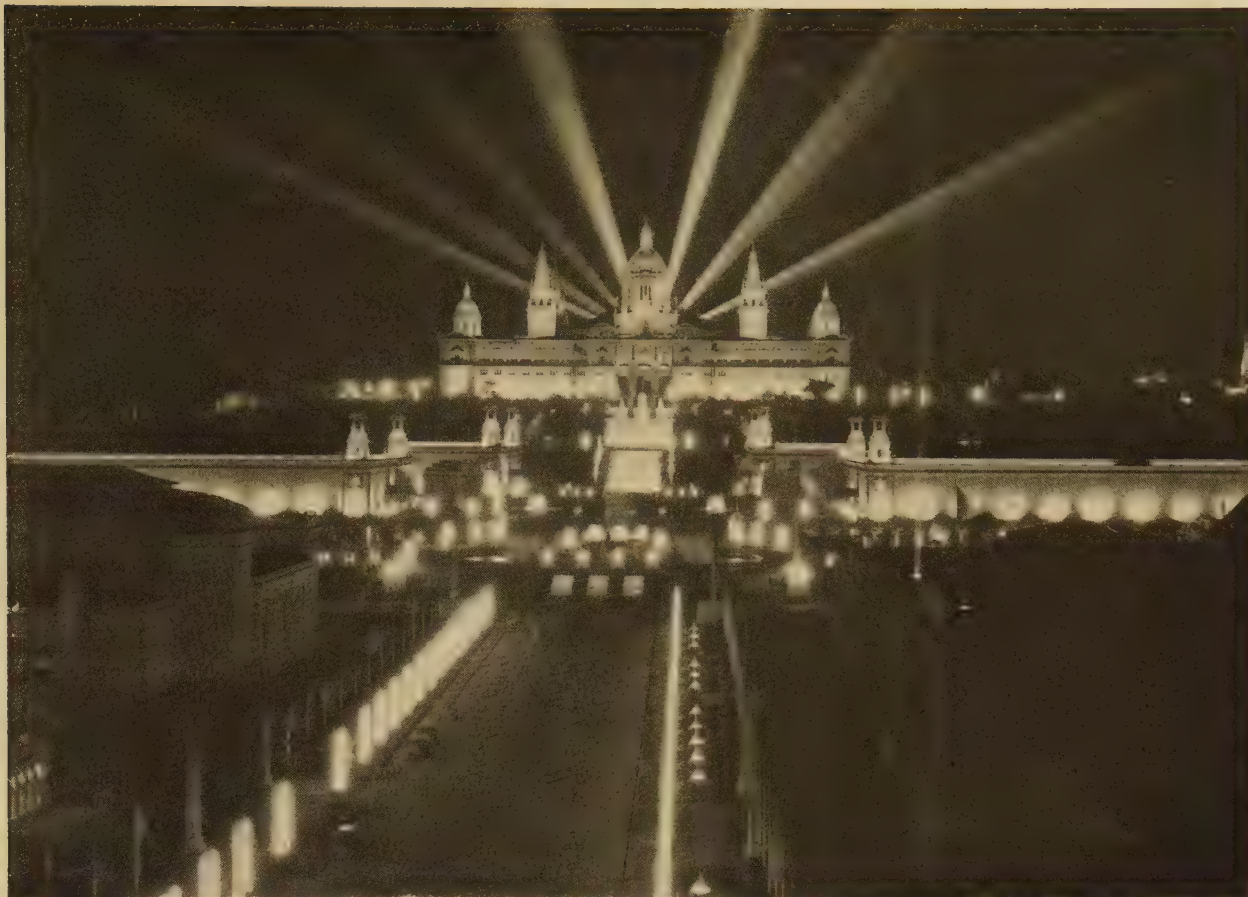
The treasurer's office

Entrance to safe-deposit department



FARMINGTON SAVINGS BANK, FARMINGTON, CONN.

W. F. BROOKS, F. D. W. GLAZIER, ARCHITECTS



View of the decorative lighting area, showing the illuminated posts on the Reina Maria Cristina Avenue in the foreground, and the aurora of light behind the National Palace

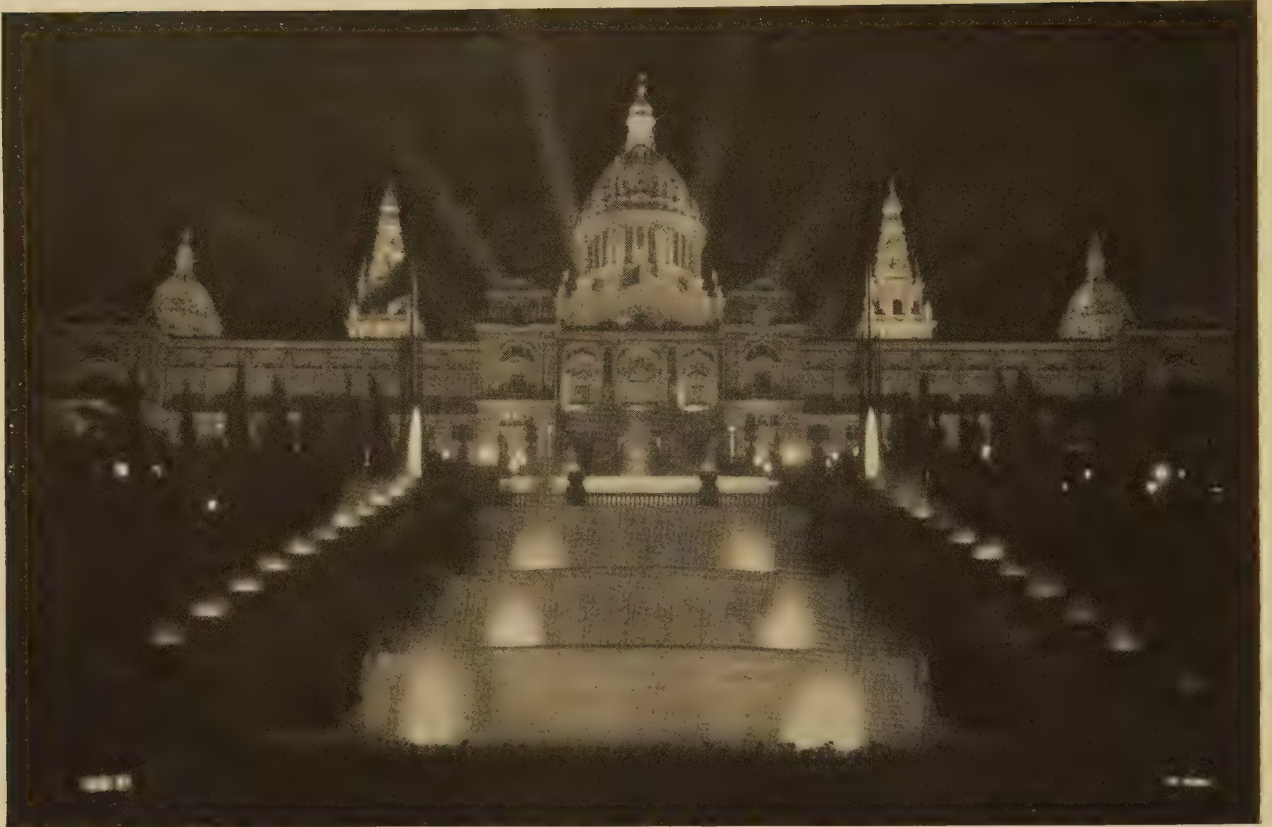
Lighting the Barcelona International Exposition

Moving waves of color, achieved by the use of electrical dimmers and flashers controlled from a single point beautify the buildings and grounds. This elaborate system of mobile color lighting was designed, built, and installed under the direction of Don Carlos Buigas, architect, and the Westinghouse engineers. A lamp load of 5,232,000 watts and 200,000 cubic metres of water per day are required



Small fountain and illuminated posts, with the Palaces of

Reina Victoria Eugenia and Alfonso XIII in the background



Cascades illuminated with underwater units in different colors

Illuminated posts and units in front of the Palace of Alfonso XIII



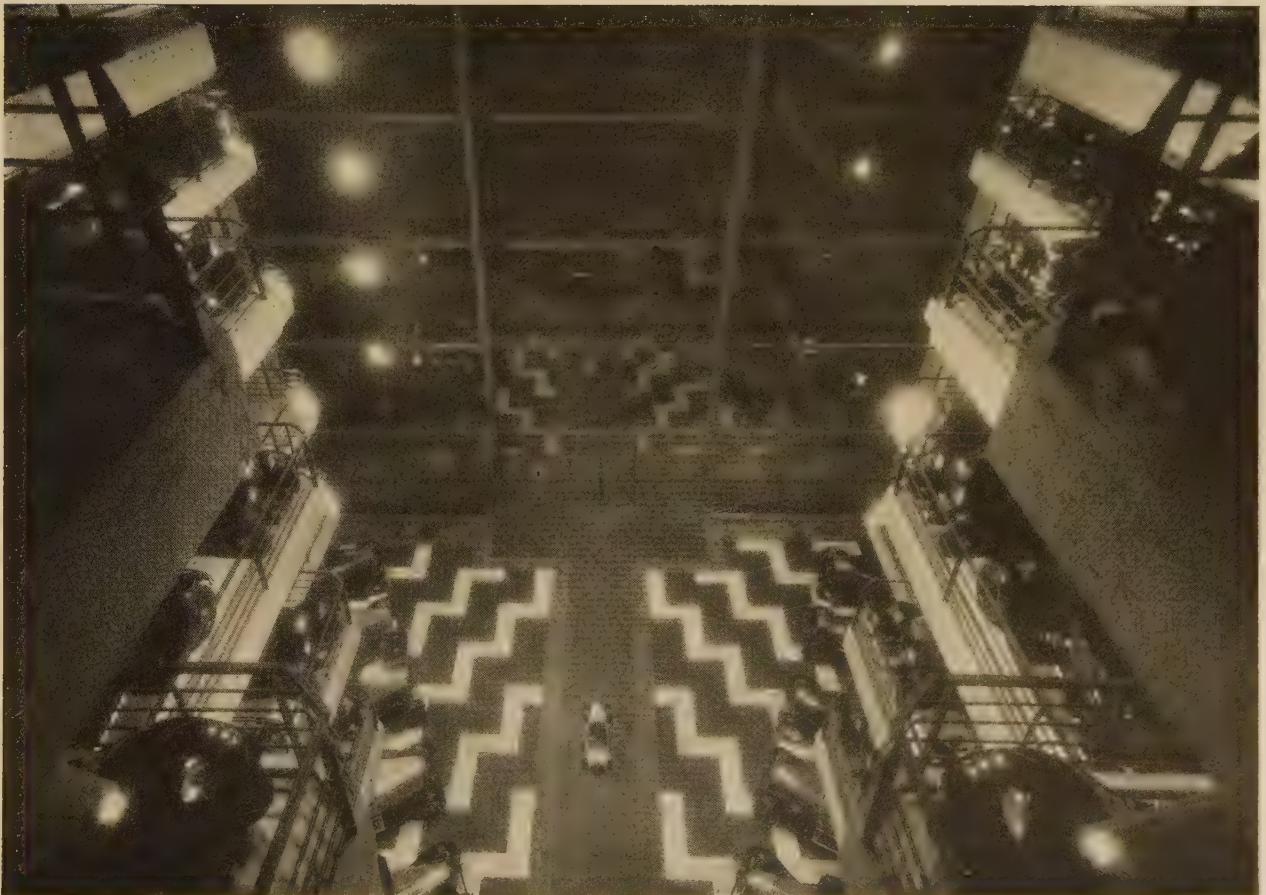


An Automobile Sales-room in Paris

A. LAPRADE &
L. E. BAZIN
ARCHITECTS

Exterior, at night

*Interior, at night,
looking down toward
the street front from
an upper gallery*





Main floor and display galleries as seen by day from the street front



The Architectural Clinic

ON OFFICE SHORT-CUTS BY PHOTOGRAPHIC AIDS



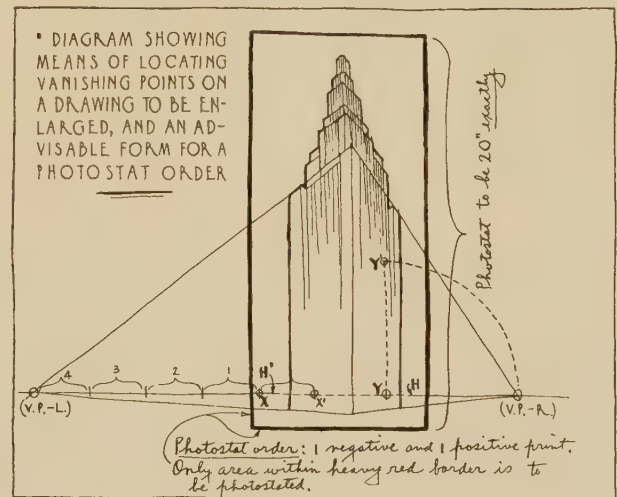
II. FOR PERSPECTIVES AND PRESENTATION DRAWINGS

USUALLY a rendering takes so long to "set up" that, if its effect is not particularly pleasing, it is too expensive to consider redrawing. In the architect's office which does not employ a professional renderer, it is advantageous, in order to avert disappointing results, to use small trial set-ups and photostats. A thumb-nail sketch by the architect will give his draftsman some idea of the composition which is wanted, and then by applying the book principles of perspective, the essentials for several perspectives can be set up at a small scale with various station-points and horizons, perhaps only 4 or 5 inches the longest way. Filling in details freehand will give the architect a general idea of what the finished presentation will be—as to whether the horizon is too high or low, whether the building is seen to greater advantage from one angle or another, and how the *entourage* will be best composed.

When the most promising of the very small studies is selected, it should be more carefully set up at about half the size it finally will be, *e. g.*, an office building's finished perspective 20 inches high could be set up at some convenient size which will permit its being done directly from existing elevations. It might come to 8 or 12 inches, and then be photostated up to whatever size the finished drawing is to be. After the photostat print is obtained, a sheet of good quality tracing-paper can be thumb-tacked over it, and the rendering started. If it is to be in pencil or charcoal it can be finished and then coated with fixatif before being floated (or mounted) on illustrating board.* If it is to be a water-color, only sufficient pencil need be traced to locate the various units, and the mounting board selected should be of rough texture in order to aid the heavy settlement characteristic of the medium. If the rendering is to be pen and ink, another method is preferable to and simpler than using tracing-paper, and is described in a later paragraph.

The advantages of using a photostat and working over it with tracing-paper, are several. First, the all-important time element. To set up a perspective 10 inches high requires one-quarter the time necessary for one 20 inches

high: it is but half the height, true, but only one-quarter the area. Furthermore, with vanishing and station points conveniently close together, no large table and long straight-edge are required. If the viewpoint can apparently be bettered, it is not difficult to effect a shift. Then again, as every one knows who has drawn up a perspective, if the completed drawing is to be a certain height, it is no simple task to make the set-up conform exactly. It *can* be done but with the added work of redrawing plans and heights on the "measuring line" to an unusual or special scale—a job which the camera can do with no difficulty. With the use of a photostat, on the other hand, the set-up can be what it will, and then be sent to the blue- printers with directions for its enlargement (see



sketch). Still another asset, and from an artistic point of view one of the foremost, is that it eliminates the hard, lined effect of an engraving, where surfaces are bounded by *lines*, instead of *tone values* as seen by the eye. If every window muntin and stone joint is on a set-up, and the rendering is worked directly over them, it takes a great artist to arrive at a pleasing result. On the other hand, the tracing-paper over the photostat set-up permits *selection* of which details are to be stressed and which are to be omitted. Where a building turns a corner a hard line is never as good technic to show the change of surface direction, as a difference of tone. Windows in the modern commercial

*Described in full, CLINIC of September, 1928.

building are the bane of any renderer's artistic aspirations, yet if only certain ones be indicated intelligently, the presence of others can be felt rather than seen. After all, the architect's rendering should serve as a sales stimulant, and show the building with its best foot forward.

Otto Eggers may well be considered the dean of American renderers; his work is not only an honest presentation of materials, composition, and design, but a happy combination of the practical with the æsthetic. His rendering not only shows the architect and the client what the actual building will be, but it is an intriguing bit of artistry to whet the appetite of the client and make him eager to start operations. Many, if not most, of his renderings in recent years have been made on tracing-paper over a set-up, and are the best arguments in favor of this method.

An additional advantage of a photostat as a rendering aid is that it permits several renditions over a single set-up. If the perspective has been laid out on the sheet which is eventually to be the finished rendering and given to the client, and the latter desires another or several others for publicity purposes, or if he wishes a number of renderings to illustrate alternate designs, there is nothing left to do but make a new set-up. The original perspective might not be too far off, and, when returned, could be worked over, it is true, but any one who has tried this procedure knows what difficulties a buckling, mounted perspective produces, and how much simpler it is to work over a flat photostatic set-up. Often, too, the original has been sent out of town, and to wait for its return means a loss of several days—a cause of irritation to the client which he fails to understand. If several quick sketches of the same building be required to show different treatments of details, a rapid solution consists in asking one set-up of the elements which remain the same in all schemes, and then having a number of positives printed from the photostat negatives. These positives may then be rendered on directly, and given to the client. Either carbon pencil (2B or 3B) or charcoal will match the photostat line quite well; both require fixatif for permanency. If color is desired the best medium is the colored crayon. The coating of the photostat paper makes water-color washes "crawl," although first sponging the surface with water will help considerably. Home-brew fixatif,*

*Described fully in CLINIC of June, 1929.

consisting of white shellac and denatured alcohol, is another aid toward making photostat paper more gracious toward water-color washes, by roughening the surface slightly. If the washes are to be run in large areas, the photostat should first be stretched on a drawing-board in the usual manner; otherwise it may be thumb-tacked down, and later flattened by sponging the back and drying out between blotters with a weight on top.

If photostat prints are to be rendered directly and sent to the client, it is a good precaution to examine the negative before the positive prints are made. The negative should be held up to the light and all white spots covered with a red or black crayon; otherwise these dot-imperfections will print black on the positive and are difficult to hide.

Some offices make use of the photostat by having duplicates of the original rendering made for the various members of a building committee, or for the client's use in advertising and publicity displays. They cost but a fraction as much as photographic copies, and are almost as clear. A few moments with a pen (or brush) and black ink, a little Chinese white, some cheerful spots of color—and the client can be presented with an impressive outlay of duplicate renderings which appear to represent days of labor. A warm colored mat, about ivory in value, will help offset the gray tonality of the photostat's natural color. For many renderings nothing need be done to the photostat reproduction; in fact, the rather grayed, furry quality of the line is much like that of a soft-ground etching, and is often an artistic improvement on the original.

Before using a photostat for the first time it would be advisable to request a schedule of sizes and prices from the firm doing the work, with an example of their photostat prints. Often the blue-printer will serve as a middleman, but generally charges a small fee. It is economic to mark a border around the area to be enlarged, as on the accompanying sketch. There is no gain in having anything but the building and *entourage* photostated (unless the print is to be the final rendering), yet the firm doing the work will often include considerable sky to increase the charge. Incidentally, it seems a common failing for photostatic bookkeepers to charge for the size next largest to the actual print. Before a set-up has been photostated it is good practice to indicate how vanishing-points may be located on the photostat, for these will usually be out of the photostat area. Some method

should be resorted to as indicated in the accompanying sketch: if the right vanishing-point (V. P.-R.) can be rotated around Y to Y', it can easily be located later. It may be some distance off, as the left vanishing-point (V. P.-L.), in which case it is well to establish a certain distance, X—X', within the area to be photostated, and note below it that X—X' is to be extended four times to the left of X. The horizon should be marked at both left and right margins, as H and H'.

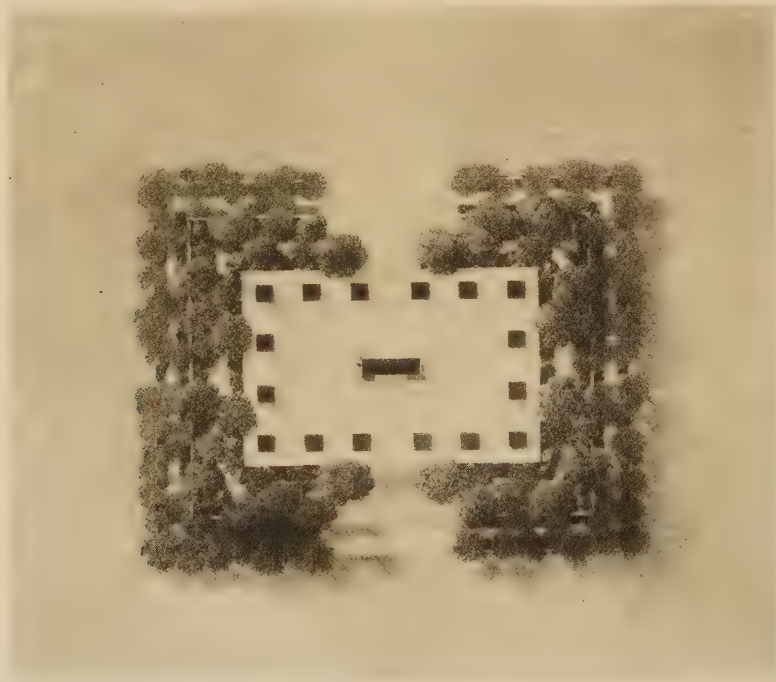
If a pen-and-ink rendering is desired, another method is simpler than working on tracing-paper over the photostat. The pen work may be done directly on the photostat print with *waterproof ink*, and, when all is complete, the print can be bleached to a perfectly white color. The photostat firm will do this bleaching gratis or for a small fee. If a great deal of this type of work occurs, it is easy to do it oneself by making a solution of one-quarter pound of cyanide of potassium (a deadly poison to be carefully marked and locked away!) to one quart of water. The print is immersed in a tray for several moments until most of the grayish tone of the photostat disappears, then washed with water in a tray which is gently tilted back and forth several times. The print should then be taken out and laid uncovered, face up, on a blotter to dry horizontally, when the balance of the bleaching will

occur. After the surplus water has dried from the surface, but while the print is still buckled with dampness, it should be stretched on a drawing-board by placing thumb-tacks along the edges every 2 or 3 inches. It is tremendously important that nothing should touch the rendered surface from the instant of the first immersion until the print is dry, because the ink will rub and float off at the slightest touch. If the print dries out tinged with yellow it is because it was not sufficiently washed in the water bath. If the ink has been applied solid in large areas it may have a tendency to run slightly when lifted from the baths, but this does not usually happen. The surface of photostat paper will be found to be one of the most perfect surfaces for pen-and-ink imaginable. A photostat print will sometimes fade if left in the sun, and as a precaution should therefore be covered up while not being worked upon.

Instead of employing a photostat print, a so-called "silver print" may be substituted. Its cost is about three to five times that of the former, but it has the advantage of being Van Dyke brown in color, which makes it easier to see how much has been inked. The print fades fairly rapidly, and must be kept covered when not being worked upon. Brilliant sun will almost bleach it within an hour.



*The American Memorial in the Flanders American Cemetery, near Waereghem, Belgium
Paul P. Cret, Architect*



The jury, in addition to designating the winning design shown herewith, awarded a second prize to that submitted by Benjamin H. Marshall. Two other designs were mentioned in the jury's report, published in the last issue, but not officially placed: the designs of Voorhees, Gmelin & Walker and Nimmons, Carr & Wright

WINNING DESIGN, CHICAGO WAR MEMORIAL

ERIC GUGLER AND ROGER BAILEY, ARCHITECTS

Friday, November 22.—The Architectural League club-house was severely taxed as to its checkroom facilities at the luncheon hour to-day. Voorhees, Gmelin & Walker brought their whole organization in to see the Holabird & Root exhibition—an even larger gathering than the formal dinner of last night.

Monday, November 25.—Rutherford Boyd has deserted his easel and brushes for the moment for the fascinating lure of the "spiral of triple osculation." Following along the lines set forth in his article in the August issue, he is producing a new series of decorative patterns in black-and-white, using this one logarithmic curve. Boyd has hold of a great idea by the tail and cannot let go: Why is it not logical to expect that design based on the immutable laws of mathematics will produce a sounder form of beauty than may be expected of design based merely on the groping of an individual personality?

Tuesday, November 26.—Raymond Hood gave the Dutch Treat Club something to chew upon in addition to their luncheon:—the fact that in modern architecture the essential factor is not an external thing—how it *looks*, but rather, what it *is* and what it *does*. With a blackboard and a piece of chalk he showed us what New York City is becoming, or rather what it already has become while we are trying to peer into its future. It is a series of more or less detached business centres, reached from outside the island itself by underground traffic routes. An individual might be born in one of the hotels surrounding the Grand Central Station, go to school, to business, take a trip out to the Pacific Coast and back, live his life among opportunities for culture and entertainment, die and be buried—and all without the necessity of ever having set foot upon the street or having possessed a hat or an overcoat. The "city of the future" that Hugh Ferriss frequently portrays for us is already here.

Wednesday, November 27.—Lunched with Harry W. Tuttle, an architect for whom I helped publish a book over twenty years ago, and have not seen since. It is curious how our personal orbits—even these two which have centred in Manhattan uninterruptedly for a quarter of a century—may not impinge without a definite effort of the will. The world is a large place, the contrary maxim notwithstanding.

Friday, November 29.—Up to Rivendale-on-the-Hudson, where Dwight James Baum drove me about to see the new work in this section of winding roads, outcropping rock, and domestic architecture of a very high plane indeed. Mr. Baum has no patience with modernism in most of its forms, believing that



The Editor's Diary

we shall do better by developing and improving upon the traditional styles.

Saturday, November 30.—Our architectural ambassadors abroad seem to be rather out of tune with one another. At a dinner of the Architectural Club in London, Harvey Corbett rhapsodized upon the skyscraper. As E. Maxwell Fry reports him in *The Architects' Journal*, "he is the prophet of a new Egypt, eclipsing Rome. His architecture is sculptured mass, three-dimensional, solid geometry, with the cross-section of a Dutch cheese." William Adams Delano pleaded, "Don't copy us. The skyscraper is too big, too clumsy, and too soulless. Only from a distance, and in mist, is it bearable and beautiful. At close quarters it is a brute." And Thomas Adams bewailed our ills of congestion on the streets and the fact that the high building is merely carrying this congestion up higher.

Ralph Walker tells me of reading that London in Elizabeth's time, becoming fearful of the street congestion brought on through the introduction of coaches from Poland, sought to limit the number of coaches to forty. Instead, after a fire the streets were widened. Walker's moral is that instead of legislating against high buildings we should do well to devise more commodious traffic lanes.

Sunday, December 1.—The argument still continues regarding the perils of the skyscraper. They debated the matter in church to-day at a symposium in St. Mark's-in-the-Bouwerie. Clarence Stein prophesied the destruction of New York by its greatest enemy, the skyscraper. Raymond Hood repeated his contention that the skyscraper, if rightly handled, is the only solution for congestion. Dan Everett Waid, having joined the ranks of the tall-building advocates and being about to design the Metropolitan Tower of one hundred stories, agreed that skyscrapers are here to stay. Professor William A. Boring, Director of the School of Architecture at Columbia, lined up with the opponents of high buildings in saying that skyscrapers are choking New York. Ely Kahn sidestepped the skyscraper issue—perhaps as having been already decided by economic forces, and criticised the conglomeration of many elements of period design in the buildings

of to-day. Kenneth Murchison thinks New York is a good place to live in, but looks to the zoning law and future legislation to lift us out of most of our troubles. So there you are, or what have you?

Monday, December 2.—Mr. Julius H. Barnes, in his radio address, spoke of Clarence Wooley, "the man who has made it possible to put the house furnace in the drawing-room." Personally, we'd much prefer to go down to posterity as "the man who took the house furnace out of the drawing-room and put it where it belongs."

Tuesday, December 3.—Rereading "The Elements of Architecture," by Sir Henry Wotton, Kt., which assuredly improves with its already great age, having been first published in 1624. In his preface the good provost, in apologizing for a lack of originality in his work, wrote: "For I am but a gatherer and disposer of other men's stuffe, at my best value." Some of us to-day might join him in his confession.

Wednesday, December 4.—The editors of the professional journals, at their monthly luncheon at The League, were joined by several others, writing of architectural and other arts for a wider public: Walter Storey of the *New York Times*, Bruce Bliven of the *New Republic*, Russell Willard of the *Literary Digest*, and Alfred Barr, director of New York's new Museum of Modern Art. Lewis Mumford was to have been there but was out of town, and Lee Simonson, who got his dates mixed and turned up one day late. These monthly gatherings are coming to be more and more enjoyable and profitable in the sharing of news and views upon new stars in the art firmament.

Thursday, December 5.—A distinguished company gathered at dinner in The Architectural League club-house to hear and do honor to Carl Milles, the Swedish sculptor. Raymond Hood presided and touched off a triple-play introduction—Ely Kahn to Ralph Walker to Eliel Saarinen. Saarinen was particularly gracious in his presentation of Milles as an artist and also as a man, bringing out, incidentally, the good news that Mr. Booth is going to build a house for Milles at the Cranbrook Foundation near Detroit, where the sculptor will spend several months of each year. His home opposite Stockholm was shown to us in motion pictures and color slides—an idyllic spot, sparkling with the fountain sculptures that seem nearest his heart. It is to go to the Swedish people as his last gift, affording a proper setting for a new national academy and museum. Milles, in expressing his pleasure in coming to America as his second home, said that he hoped to leave, at Cranbrook, some of the things which

his new home might inspire him to create.

In the preliminary remarks, Hood spoke of meeting Saarinen for the first time at the Columbus Memorial judgment in Madrid. Turning to Mrs. Saarinen, he said: "If I had been on the Tribune Tower jury your husband's design would have received first prize." Saarinen, as quick in his courtesy as he is with his pencil, turned to Mrs. Hood and said: "But that would have been too bad, for then the world would not have had Mr. Hood's Tribune Tower and my own could probably never have been built."

Saturday, December 7.—Asking for news of the American Academy in Rome and its activities, I was told the momentous fact that two of the director's puppies had been stolen.

The talk at The League is of the big Chicago Memorial Competition, just closed. Now that the drawings are in, the details of many ambitious schemes are being sketched on the backs of menu cards. Lorimer Rich, winner of the Unknown Soldier's Tomb competition, and generally regarded as a confirmed classicist, tells me that he worked up a scheme that out-moderns modernism. Just to prove that he cannot be numbered among the fundamentalists he "gave them the whole works."

Wednesday, December 11.—Ralph Walker questions whether in our architecture to-day we are keeping pace with civilization's trend in certain paths. A nation's architecture always has been and probably always will be the clearest record it leaves behind it—far more significant than the historian's warped tale or literature's diverse and fragmentary facets. Yet architecture always has lagged, and perhaps always will lag a trifle behind the thoughts and purposes and ideals of the people who are producing it. There is a vast inertia constantly to be overcome, composed of many factors, among them the disinclination to cast off the outworn, the lack of vision in economics, the fancied thriftiness that balks at discarding that which may still be what we call serviceable. As a people we in America have gone far toward a new attitude of mind in these things. Our willingness to scrap expensive new machinery to make way for better machinery makes the rest of the world gasp, but probably the next generation will look back upon us as stubborn reactionaries. In the past men have created new and better equipment for living out of accumulated surplus; we have jumped a great gap in that we create new and better equipment out of the credit born of expectation. We put up buildings not with money in the bank, but with money borrowed in anticipation of the building's future earnings. And yet we must somehow get

ahead even faster. Walker points to the trend toward urban life, toward communal living, with its greater opportunities for business, study, recreation, enjoyment of art. It is this centralization that develops the opportunities for specialization and greater progress. The isolated pioneer has to do everything for himself; his varied needs take all of his waking hours. The specialist in the city performs his one highly intricate task, and is carried along by those who are in turn doing the many other things that round out his comfort and enjoyment. And yet, in our architecture we are only groping toward a better equipment for this sort of life. Our urban architecture is still a conglomeration of tiny units developed by and suited to a decentralized form of living. We should be building city block units instead of our picayune expressions of individualism on a fifty-foot frontage. "Where there is no vision the people perish."

Thursday, December 12.—Up to the new Museum of Modern Art—our so-called Louvre—to a pre-view of Paintings by Nineteen Living Americans. After a half hour of earnest effort at comprehension I went out into New York's rain and slush with a sense of welcome escape. Something must be fundamentally wrong with my understanding or education or aesthetic perception. Excepting for a few paintings by Rockwell Kent, Georgia O'Keeffe, John Sloan, Eugene Speicher, Edward Hopper, and Pop Hart—paintings in which there is evidence of the artists' ability to draw—the collection merely served to irritate me. Painter friends of mine assure me that there is great merit here, a striving to do something more than merely record a scene or an emotion. There must be something in it, else sane men would not do these things and exhibit them. Would that some one could and would let me into the secrets of it! I would be a willing, eager pupil. Many of these paintings might conceivably be made intelligible to me if only the artists would not slap me in the face with impossible drawing. If they are trying to express something beyond and above drawing why not leave drawing out of it altogether? "It is all very well to dissemble your love but why do you kick me down-stairs!"

Saturday, December 14.—While we are carrying our buildings high into the air, Tokyo, according to the newspapers, is about to sink an eighty-story building underground. The theory is that by putting down a cylinder 155 feet in diameter, with a circular ventilating shaft, the underground building can be completed in less time and at less cost. Sunlight is to be inveigled down by the use of mirrors. What an earthquake would do to this, deponent sayeth not. It would however, save a lot of burying.

Monday, December 16.—Thomas T. Waterman and John A. Barrows up from Williamsburg, where they are engaged in the Rockefeller Restoration under Perry, Shaw & Hepburn, architects. For the past year they have been searching out, measuring, and photographing some of the seventeenth and eighteenth century houses in Tidewater Virginia, houses that have hitherto escaped the attention of the architect and even, in some cases, the historian. Their familiarity with obscure details of brick construction methods, a familiarity derived from these researches, gives promise of an interesting book.

Thursday, December 19.—Two social events of the day tended rather well to neutralize one another: the first, a somewhat hilarious beefsteak dinner in the cellar of The Architectural League; the second, a more sedate and parlous meeting of the Fine Arts Federation of New York on an upper floor of the same club-house. If some of the seriousness of purpose of the latter meeting could have been interjected down-stairs, and if some of the humor and enthusiasm of the lower meeting introduced into the upper dignified precincts, both might have been improved.

Friday, December 20.—H. Van B. Magonigle claims that the reports hitherto made public as to Raymond Hood's breaking his arm are grossly misleading. What actually occurred was that he broke his arm in the act of trying to draw some modern ornament which kicked back on him.

Another friend of Magonigle's has a new formula for use in the creation of modernistic design. "When in doubt add another chevron."

Saturday, December 21.—There is great scurrying about in a last-minute attempt to secure registration under the new law which goes into effect January 1. Heretofore in New York State one could not call himself an architect without being a registered architect. The result was that he simply signed his drawings as a designer. Henceforth it is going to be impossible for any drawings to be accepted by a building department without being signed and stamped with an official seal of a registered architect or a licensed engineer.

Thursday, December 26.—Returning through Philadelphia after a holiday absence, dropped in to see Pope Barney and found him establishing his own offices after some years of association with Paul Davis and Edmunds Dunlap. Roy Banwell of the same organization is to be associated with Mr. Barney.

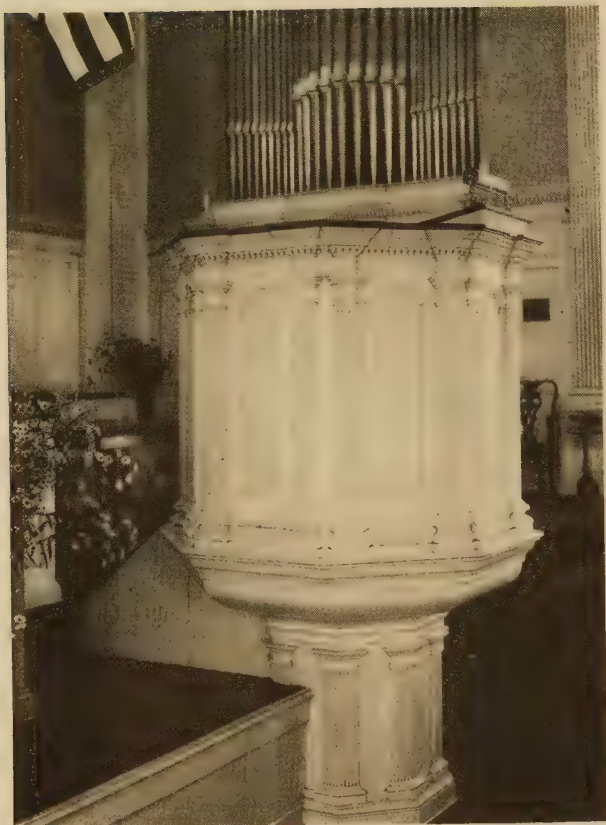
Called also at Charles Z. Klauder's offices and spent a half hour with Herbert Wise, hearing the architectural news of Philadelphia, which at the moment is not very extensive.



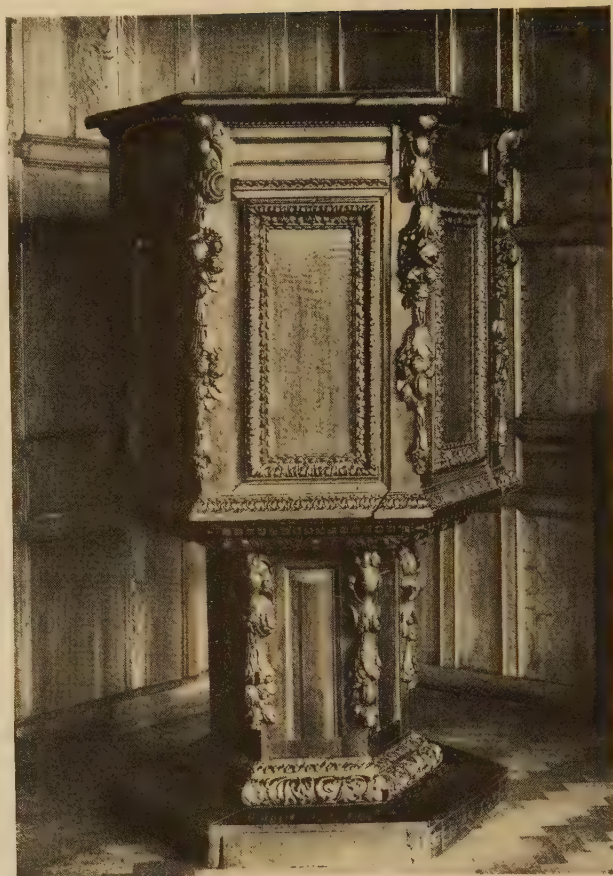
ARCHITECTURE'S PORTFOLIO OF CHANCEL FURNITURE



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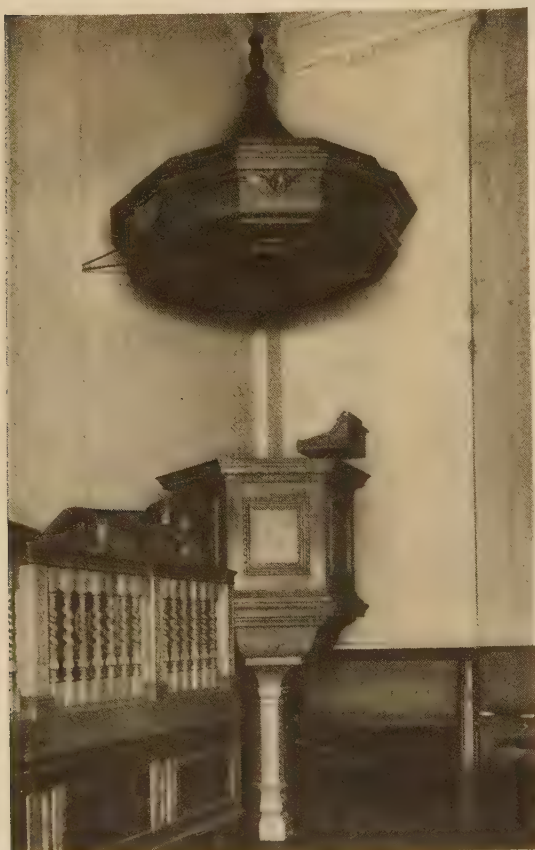


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ENGLISH
EARLY
EIGHTEENTH
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*Courtesy Victoria and
Albert Museum*



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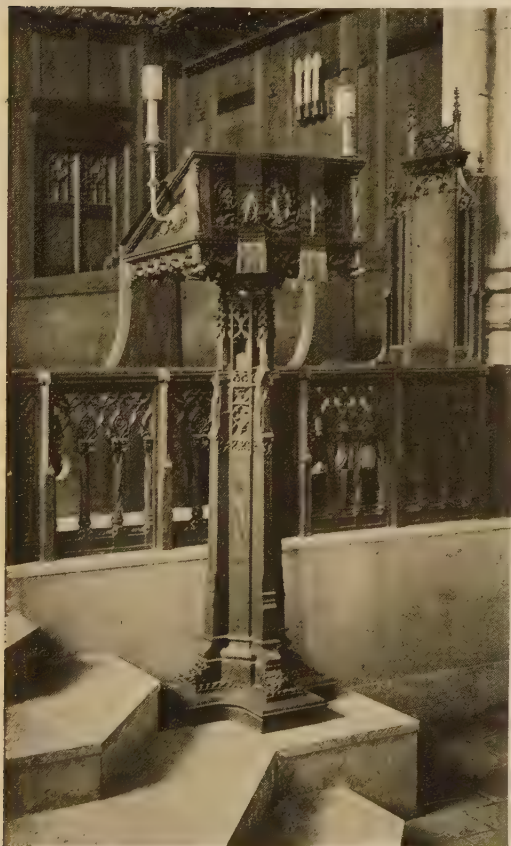


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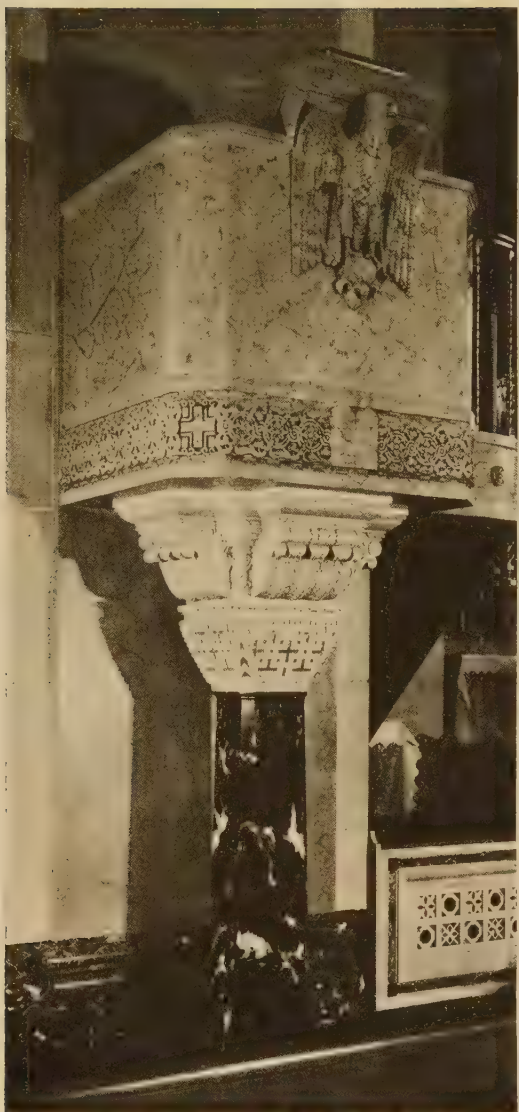
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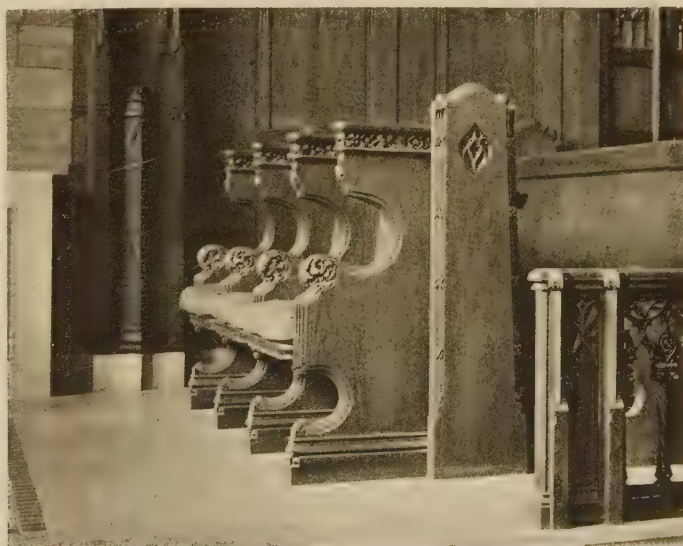


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CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE
OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

House Building Costs

HOUSING, the quarterly published by the National Housing Association, analyzes, in its September issue, the recent efforts of the Bureau of Labor Statistics, United States Department of Labor, in presenting a study of relative costs of material and labor in a dwelling. The Bureau's investigators selected three cities widely different in size and location, but fairly representative of urban community types. These three cities were Washington, D. C., Cincinnati, Ohio, and Decatur, Ill.; having populations respectively of 552,000, 413,700, and 57,1000. The Bureau points out

cost figures representing only the actual cost of the building from the time excavations started. They do not include overhead expenses, profits, cost of land, or of financing.

Similarly, the cost of the material is its actual cost as delivered to the job, including freight and hauling. The labor costs are costs of labor on the job and do not include any shop labor, such as the making up of mill work or the cutting of stone at quarries. The buildings selected for the study were chosen from the types usually built in the city and the number selected from each type

was roughly in proportion to the total number built in that city. With this word of warning, it is interesting to proceed to the facts disclosed by the study.

In the three cities taken as a whole the cost of materials was 54 per cent of the total cost in residential buildings, while labor was responsible for 46 per cent.

The proportion of costs did not differ greatly in the different cities. In Cincinnati the lowest materials cost on any one residential building was 48.4 per cent and the highest 56.9 per cent, while the lowest labor cost was 43.1 per cent and the highest 51.6 per cent. In Decatur the range of materials cost for buildings was from 60.7 per cent to 66.1 per cent and of labor from 33.9 per cent to 39.3 per cent. In Washington the cost of materials formed 49.7 per cent of the total cost of residential buildings where the materials cost was lowest, and 56 per cent of the cost where the materials cost was highest. What each important class of work in a residential building cost, relative to the entire cost of the building, is shown in the table at left.

The relative proportion of cost of labor and cost of materials in each class of work in the three different cities is shown in the table below:

CLASS OF WORK	PER CENT OF TOTAL COST CHARGEABLE TO SPECIFIED CLASS OF WORK IN—			
	Cincinnati, Ohio	Decatur, Ill.	Washington, D. C.	Total
Excavating and grading.....	2.3	2.0	1.9	2.0
Brick work.....	12.7	11.8	18.4	16.1
Carpenter work.....	31.4	45.0	33.0	32.7
Tile work.....	2.8	1.0	1.6	2.1
Concrete work.....	11.3	7.1	8.4	9.5
Electric wiring and fixtures.....	3.6	2.5	2.3	2.8
Heating.....	5.6	6.4	5.3	5.5
Plumbing.....	11.0	7.8	8.3	9.3
Plastering and lathing.....	9.0	5.9	8.4	8.6
Painting.....	2.8	5.5	5.4	4.4
Papering.....	.8	.7	1.0	.9
Roofing.....	1.6	4.2	2.5	2.2
Miscellaneous.....	5.1	.1	3.5	4.0
Total.....	100.0	100.0	100.0	100.0

that the figures presented are for these three cities only, and should not be interpreted as applying to the United States as a whole.

Representative contractors in these three cities furnished to agents of the Bureau data as to the amounts actually spent for materials and labor for each of the different parts of the building on which they did the work themselves, and also as to the amounts of the sub-contracts and the sub-contractors to whom let. Sub-contractors in turn reported the amount spent for labor and materials on that part of the building on which they worked.

The cost figures given are the net

CLASS OF WORK	CINCINNATI		DECATUR		WASHINGTON		TOTAL	
	Ma- terial	Labor	Ma- terial	Labor	Ma- terial	Labor	Ma- terial	Labor
	Per cent	Per cent	Per cent	Per cent	Per cent	Per cent	Per cent	Per cent
Excavating and grading.....	10.0	90.0	100.0	100.0	100.0	100.0	4.3	95.7
Brick work.....	54.6	45.4	45.9	54.1	52.8	47.2	53.2	46.8
Carpenter work (builders' hardware, lumber, and millwork).....	58.6	41.4	69.3	30.7	54.5	45.5	56.5	43.5
Tile work.....	52.8	47.2	61.8	38.2	57.7	42.3	55.2	44.8
Concrete work.....	43.4	56.6	65.6	34.4	58.8	41.2	51.9	48.1
Electric wiring and fixtures.....	61.7	38.3	72.0	28.0	68.9	31.1	65.5	34.5
Plumbing.....	68.9	31.1	77.9	22.1	60.8	39.2	64.8	35.2
Heating.....	71.0	29.0	78.5	21.5	72.8	27.2	72.2	27.8
Painting.....	40.3	59.7	49.4	50.6	25.3	74.7	33.4	66.6
Papering.....	22.3	77.7	31.5	68.5	33.2	66.8	26.6	73.4
Plastering.....	45.8	54.2	45.0	55.0	37.8	62.2	38.3	61.7
Roofing.....	48.4	51.6	67.8	32.2	56.4	43.6	54.8	45.2
Miscellaneous.....	87.2	12.8	95.8	4.2	63.0	37.0	74.8	25.2

The Motor and the Office-building

"MOTOR terminals built into office structures offer a solution of the traffic problem in the business districts of cities," Doctor Miller McClintock, director of the Erskine Bureau for Street Traffic Research of Harvard University, declares in a report to the American Institute of Architects. This tendency, he asserts, is so logical as to be inevitable.

"Vehicular traffic is increasing in importance," says Doctor McClintock. "The 25,000,000 registration point of automobilists has just been passed in the United States. The next twenty-five or thirty years should show something like a doubling of automobiles in use in the United States. Assuredly, if our present condition of prosperity continues, that is not an unreasonable expectation.

"In typical cities motor-cars carry into central districts from twenty-five to seventy-five per cent of the entire number of people who come into the down-town area. The ability, therefore, of the office-building structure to provide an attraction and an accessibility for the use of

those who demand that their transportation be by motor-cars is an important one.

"Parking facilities are quite as important as are thoroughfares. The central district garage offers a solution. There appears to be a definite antipathy on the part of zoning officials, on the part of many builders, and on the part of many merchants who own properties in central districts against the garage. In other words, many of them think of the garage as the converted livery-stable, which was, of course, an undesirable neighbor.

"A modern garage can be constructed in such a way that it is not only a very presentable neighbor from the standpoint of artistic appearance, but likewise a very desirable neighbor from the standpoint of the operations which are carried on within it.

"The largest capacity garage in the United States is located in the heart of the exclusive Park Square district in Boston, and indeed is a next-door neighbor to one of the city's best hotels. Assuredly no one conducting business nor any one in-

terested in the preservation of the beauty of the city could object to such a structure, either from the standpoint of its appearance or from the standpoint of the operations that are carried on within its walls.

"Yet many of our zoning regulations—many building laws—are such that it is financially impossible or legally impossible at the present time to construct adequate garage facilities in the central parts of our cities. In fact, not unoccasionally one finds a firm of a character which must of necessity depend to a considerable extent upon the convenience of automobile traffic for its very existence, opposing desperately the location of a garage in its vicinity.

"The tendency to incorporate within office-building structures themselves terminal facilities for motor-cars is illustrated to a far greater degree in the Western cities than in the cities of the East because in the West normally a larger per cent of the working population is carried to work by means of the motor-car."

Steel-Frame Houses

MANY advantages were found for steel-framed residences, according to the report just filed with the American Institute of Steel Construction by the Connecticut Architectural League. This report was prompted by a competition for a steel-framed house held by the League that resulted in awarding cash prizes to Eric P. Johnson, Hartford; Professor Edwin Avery Park, Yale School of Architecture, New Haven; and G. L. Bilderbeck, New London.

L. R. Hammond, chairman of the committee having charge of the competition, in filing his report, stated: "Many interesting things were revealed to the committee through this competition. One is a house of steel-frame construction of Spanish design which was being built from plans by W. C. Tait, Jr., at Oakland, California, under contract for forty cents the cubic foot, as against an average price of forty-five cents for wood-frame construction in Connecticut, and fifty-five to sixty cents for brick construction.

"A second is what appears to be a new method of steel-frame design which would greatly simplify work of erection, and with this an alleged new method of sheathing having what seem to be many distinct advantages over methods and materials now in use. Through lack of time these were not submitted to the competition.

"While offering nothing new in the matter of steel framing, the design made by Professor Park appears to the committee to be the only one which indicated an appreciation of the possibilities of advancing the art of house planning through the medium of the steel-frame construction; that this appreciation was not sufficiently valued by the Jury of Award can only be understood where there is a full realization of how deeply rooted traditional architectural styles of design and construction are in the minds of most American architectural teachers and members of the architectural profession whose practice is largely devoted to domestic designing.

"The foregoing is not meant to appear to favor the making of one or more standardized types in the factory to be shipped knocked-down for erecting on the field. What appears to be required is merely easily assembled standard units permitting house designers the same or greater freedom in designing as compared with wood-frame or masonry construction.

"In this competition, so far as exterior design is concerned, all designs sent in were merely reproductions of some one or other of the established historic styles. Of the possible beauty incident to steel-frame construction no hint was revealed. But then, neither has any other steel house built in America, so far as we know, indicated such beauty. There is undoubtedly a quality of beauty native to steel-frame construction, just as there is in steel bridge design. Patronage is requisite to progress in any art, and many steel bridges of questionable artistic appeal were built before the advent of the Hell Gate Bridge."



[ARCHITECTURE]
CHARLES SCRIBNER'S SONS

CHIPPING CAMPDEN
A lithograph by Gerald K. Geerlings